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## Whales

Travelers Along Our Shores





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Noted American composer Libby Larsen is featured as a mentor for a young musician on the July 7th edition of *From the Top* (see p. 21 for details).



The twelve-piece Afrobeat orchestra, *Albino!* headlines the Mossbrae Music Festival on July 29th in Dunsmuir, California (see Artscene, p. 32 for details).



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## ON THE COVER

A humpback whale slips back beneath the sea's surface off the coast of Oregon. Photographed by Dan Lewer courtesy of the OSU Marine Mammal Program.

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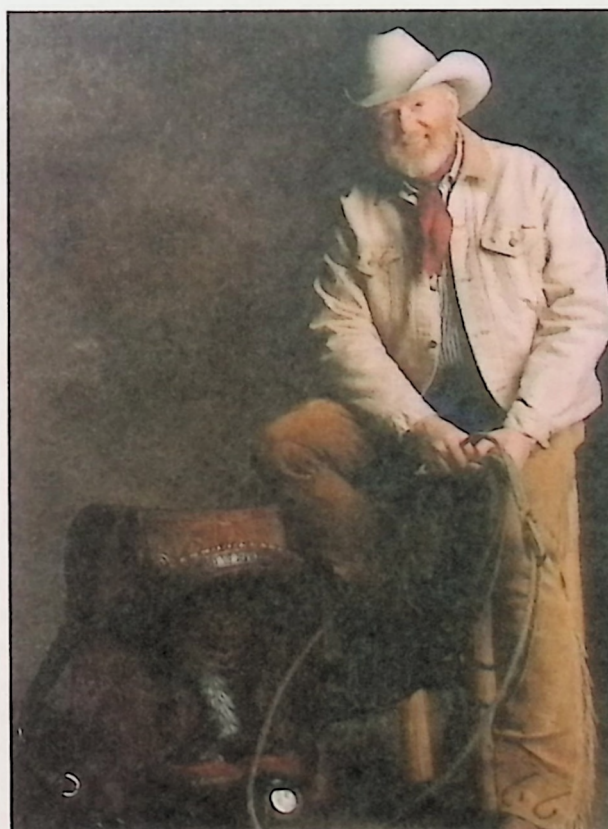
# JEFFERSON MONTHLY

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A placid sea can be deceiving... especially when smooth waters are suddenly interrupted by a 40-ton whale, propelling itself from the deep... splashing to the surface in an oblong fount of white water. Some of us have experienced this unbelievable sight, both exhilarating and frightening in its magnitude and some of us have yet to head out to sea. Whether you are standing on a boat off the coast of Cape Sebastian, or whether you are standing at a lookout at one of the many designated whale-watching sites along the beautiful Oregon Coast, keep your eyes peeled for our wonderful friends of the deep – they are a sight not to be missed.



The Riverbend Live! Concert Series presents cowboy poet Red Steagall, 2006 Poet Laureate of Texas, on July 27th (see Artscene, p. 32 for details).

JULY 2007

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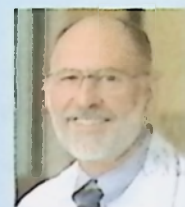
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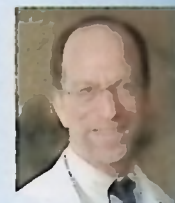
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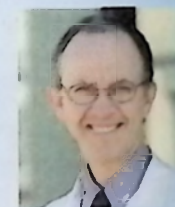
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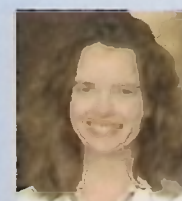
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See page 20 for e-mail directory.



## National Public Radio

Building and sustaining JPR has always relied upon the public and it has always been important to me, therefore, that our listeners and members understand the world inside public radio in order to accurately assess our work. For that reason, over the years I've used this column to report on things going on inside the public radio system - and this is another of those "inside the club house" reports.

National Public Radio (NPR) is not very well understood by Americans. Most listeners correctly understand that NPR is the major national producer of public radio programming, including almost all of public radio's network news output. Incorrectly, some listeners (and some legislators) think that NPR's local stations are somehow controlled by NPR. And some listeners have taken NPR to mean a kind of general branding like what happened to Xerox when the company's name morphed into a verb meaning to "xerox" or copy something. So, NPR has come to mean public radio - that is, everything that happens on a local public radio station or is produced by a public radio network (there are others than NPR of course).

If the public is a bit confused, that isn't too surprising because even inside public radio some confusion exists about NPR's structure and role. The simple fact is that, alone among the public radio programming networks, NPR is a membership corporation formed by its local member stations who vote into office the individuals who serve as members of NPR's Board of Directors. The NPR Board is comprised of 10 station manager members (people who are the CEO of an NPR member station) and 5 public (people who aren't associated

with a member station) members. Two other ex-officio individuals also serve by virtue of their posts as President of NPR and President of the NPR Foundation.

The stations, however, don't "own" NPR. The corporation they formed owns NPR. NPR produces programming but that isn't all it does. It also represents all public radio stations (not just NPR members) before Congress and federal agencies. It negotiates on behalf of the entire public radio system (sometimes on behalf of stations that aren't NPR members) on various legal and business matters such as copyright issues. NPR's role has evolved over time in ways that some times can be confusing.

In a world in which non-terrestrial radio (i.e., member stations) is being joined by satellite, online, podcast and other technologies that aren't uniquely part of the NPR member station equation, the ambiguities of NPR's roles have grown.

Recently, at the request of the four organizations which represent the public radio stations of our nation's regions, NPR decided to convene a conversation with its member stations about the "Meaning of NPR Membership." It is a healthy, and overdue, discussion which is surfacing a broad range of thinking.

Confusion is readily apparent. One person has described it as a "station-owned cooperative" and another sees his station as "a full shareholder with all the corporate implications of having a vote in determining governance and policy." Neither statement is legally correct.

One station has described NPR like a "family" which treats its member stations in a different way, as a family member, than it treats other parties. I think that likely is true.

CONTINUED ON PG 11



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# Jefferson Almanac

*Susan Landfield*

## Mother's Day and Mitzvahs

**T**his year, at age 54 and for the first time ever, I received a Mother's Day present!

I hadn't expected to receive anything, given that I have no children, so I was pleasantly surprised. The artistically-crafted, hanging flower holder came from the Japanese student staying with me while attending the ESL Program (English as a Second Language) at Southern Oregon University.

Her gift was a tangible reminder of the role I've joyfully assumed over the past six years as "mother," advisor, mentor and support person for hundreds of university students, particularly from the developing world, following my five years teaching International Relations (IR) at an American university in Thailand. Although I left that position one year ago, my assistance to my former students remains, often taking me into profound realms of human connection. One such incident bears telling.

Student A from a developing nation in Asia studied IR with me for three years, graduated in 2006, and then began his Masters in IR at the European campus of a US university. His younger brother, B, was a junior majoring in IR at a US undergraduate institute. I had never met B but knew all about him from my student. Last fall, my student asked if I could give his brother some assistance in applying for summer internships in the US. I readily agreed!

B and I emailed and talked on the phone often as I assisted him with identifying and applying for IR-relevant internships. We quickly grew close, as B was comfortable talking about anything and everything! I sensed his need for a mentor in more than just the academic realm, so I gave him all the latitude he needed according to his comfort level.

I had already planned an East coast

trip for the winter, so the timing was perfect to meet B in person. He was excited about my visit and even asked if I would be comfortable staying in the group home he shared on campus with six other international students. I said yes!

B met me at the airport, we hugged, and then we both expressed how marvelous it was finally meeting, especially since I had been such a huge influence in his brother's life. We drove towards his school, discussing our upcoming schedule. I sensed he had something he wanted to tell me, just as I had discerned his need to confide in me on more than just internships during our four month, virtual/voice correspondence.

"Professor Susan, there's something I want to tell you now because it'll make everything easier. I'm gay!"

To be honest, I had suspected this might be the big secret he was harboring, given some of his email discussions. No wonder he was anxious that we meet in person! I knew only too well that being openly gay in his country of birth was impossible, as he would be stigmatized, shunned, and treated as a non-person. I immediately understood his immense enthusiasm for the US, something my student had told me about many times.

Very quickly, B expressed the profound angst he felt in having to remain "hidden" all these years, especially to the parents and brother he adored and who adored him in return. After three years of being openly gay in the US, he could no longer remain closeted to the people he loved the most, so could I help him come out to his brother, so that his brother would help him come out to their parents? Of course I said yes!

We quickly agreed on our overall strategy, but went back and forth on specific tactics. I began to write emails



to my student, suggesting that finally meeting B confirmed my belief that the brothers needed to be emotionally closer, to confide in each other on a deeper level. During his three years as my student, A had resisted such closeness, although insisting that he loved his brother and would do anything for him. Once I learned B's secret, the picture became clear. B's actions over the past dozen years that were outside the norm of his birth culture were meant to keep his family from learning his secret. B's actions were judged by my student as a jettisoning of necessary respect for elders, a sacred cultural tradition in their nation. My student, as the elder brother, had been quietly angry at B for what he viewed as B's deliberate and irrational disrespect for elders—elder brother, parents and grandparents.

B was fearful about his brother's reaction. If his brother rejected him for his homosexuality, what hope that their parents would accept him? I was confident that his brother would accept him, even if not immediately. At a certain point, B decided I should be the one to tell his brother and that it should happen as soon as possible. I concurred.

Returning to Ashland, I arranged a time when my student and I could talk at length, and on a day when B was also free. The student and I chatted about this and that, but finally I brought up the topic of his relationship with his brother. As always, while professing his deep love for his brother, he again brought up the issue of disrespectful behavior. I realized our discussion could only start once I had told him the bottom line.

"Look, there's no way I can address your relationship with your brother without telling you what's behind my intervening in his behalf. Your brother is gay!"


Deathly silence. I feared this might be a bad sign!

But my fears quickly vanished, as within seconds, my student began to wail and cry from the depths of his soul. "But why didn't he tell me? I would have understood! I would have supported him! I love him! I didn't know! I just didn't know!"

My student cried over the phone for the longest time as I listened and offered words of comfort. I really hadn't expected this response, but I was thrilled that his support for his brother was immediate and unqualified. My student continued to wail his distress, regaling me with one painful story after another

CONTINUED ON PAGE 25

**AHHHH!**



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# Whales

## *Travelers Along Our Shores*

By Cyndi Mathews



A placid sea can be deceiving... especially when smooth waters are suddenly interrupted by a 40-ton whale, propelling itself from the deep... splashing to the surface in an oblong fount of white water. Some of us have experienced this unbelievable sight, both exhilarating and frightening in its magnitude and some of us have yet to head out to sea. Whether you are standing on a boat off the coast of Cape Sebastian, or whether you are standing at a lookout at one of the many designated whale-watching sites along the beautiful Oregon Coast, keep your eyes peeled for our wonderful friends of the deep — they are sight not to be missed.

Let's learn a bit about these creatures. Humpback whales, best known for their mysterious songs (and occasional ventures into coastal inlets), swim and live off the Pacific coast, going right through our watery side yard, the Oregon and California coast. Traveling from the frigid Arctic to the tropical breeding waters of Mexico, Central America and Hawaii, these school bus-sized mammals are an astounding testament to the creativity and adaptability of mammals.

Over 80 mammal species reside in the whale family labeled *cetaceans* — from the Greek name for sea monster — *ketos*. Humpback whales are called *Mysticeti* or baleen whales. Named for the small comb-like hairs attached to gum-like plates, baleen whales strain small schooling fish and krill from the salty sea. Other baleen whales include the huge Blue and Fin whales and the smaller Minke whales. Dolphins, Sperm, Beluga, and killer whales (the largest dolphins) are toothed whales, called *Odontocetes* (as in orthodontics).

Their formerly furry tail has become streamline and broad, and the muscle at its base (the peduncle) is thought to be the strongest muscle in the animal kingdom.

### From Land to Sea

Whales breathe oxygen from the air like all mammals, but whales were not always at home in the water. Fossil records firmly establish the fact "that marine mammals arose from land-based mammals," says Director of the OSU Marine Mammal Institute in Newport, Professor Bruce Mate.

During this era, 60 million years ago, whale predecessors were four-legged, furry and living throughout the world. As the world became warmer and more humid in the early Eocene (55 million years ago), grasses and mammals flourished. Warm weather stretched to the North Pole. Alaska was home to great forests, palm trees and big reptiles. Scientists estimate the oldest known whale family, *archaeoceti* ('ärk-ē-ə-ō-ē-tī) lived with many other amphibious animals in the ancient and enormous Tethys Sea. At one point, this sea connected the Indian Ocean to the Atlantic, and separated Gondwana and Laurasia.

World-renowned evolutionary biologist Dr. Hans Thewissen unearthed *ambuloceti*, a type of *archaeoceti*, which he calls a "walking, swimming whale." His team unearthed a web-footed mammal's remains in a river delta where the Indian Ocean sometimes encroached. Scientists believe *ambuloceti* looked like their genetically closest relative, the hippopotamus.

However, these ancient whales had oddly shaped ears, similar to those of modern whales. Thewissen found that ancient whale's ears had quickly adapted to aquatic life early in their evolution. Their specialized ears are relatively small and therefore less sensitive to swimming and jumping maneuvers.



Already, ambuloceti did not need to drink fresh water. To facilitate underwater breathing, his nostrils had "migrated" to the top of his head. Thewissen told *National Geographic* in 2001, "Whales underwent the most dramatic and complete transformation of any mammal. The early stages were so poorly known 15 years ago that creationists held up whales as proof that species could not possibly have come through natural selection. Now whales are one of the better examples of evolution."

During the Late Eocene (35 million years ago), it was warm...warmer than it is now. The polar ice was only starting to form at the base of the Antarctic sea. It is during this time that early whales developed adaptations to live both in and near shallow waters, salty and fresh. These ancient whales drank seawater, as modern whales occasionally do. "It is a necessity of a land mammal going back to sea; their kidneys are well adapted for a load of salt. Krill and fish are salty," says Mate.

One of the ever-evolving and advancing whales is called *Basilosaurus* (*BASS-il-oh-SAWR-uss*); he hunted the seas. His elongated and increasingly streamline body made him fast and his large teeth made him one of the most ferocious creatures trolling the oceans. Fossilized stomach contents include the remains of 13 fish and shark species. He propelled himself with a powerful tail, moving up and down like modern cetaceans. His hind limbs and hips shrank while the lower skeletal muscles became stronger. Occasionally, modern whales are born with small limbs providing a fleeting glimpse into the ancient history of these incredible mammals.

The Earth's worldwide climate cooled during the Oligocene era (34-24 million years ago). Polar ice caps formed causing sea level to fall. At this time, an estimated 50 early whale species flourished...many occupied the huge southern continent of Gondwana as it broke up into South America, Antarctica, Africa, Australia, Arabia and India. Perhaps this explains why, despite poaching and overhunting, the Southern equatorial seas remain home to more whales than the Northern seas.

As the Miocene (5-27 million years ago) progressed, whale forelimbs or arms had morphed into strong fins to propel their mammoth bodies through the sea. Their pectoral fins grew so large, that, leaping ahead a few million years, whalers in New England

named them *Megaptera novaeangliae*, meaning "long-winged New Englander."

Although humpback whales are not the largest (Blue whales can weigh 190 tons), they do have miraculous pectoral fins (up to 15-feet) measuring the longest in the animal kingdom both in actual and relative size. These flexible fins have a skeletal structure similar to our hands and enable humpbacks to maneuver with great skill in the water.

## Behavioral Mysteries

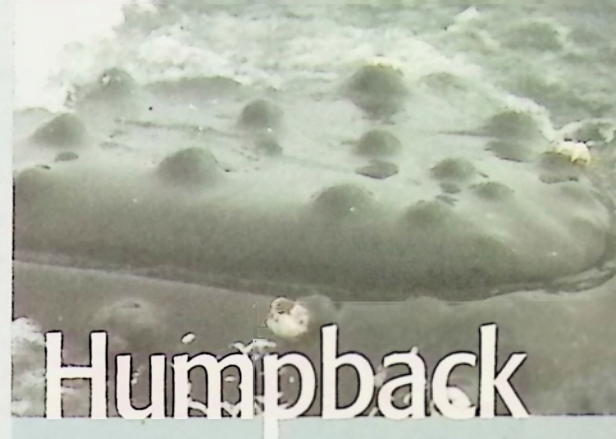
Their formerly furry tail has become streamline and broad, and the muscle at its base (the peduncle) is thought to be the strongest muscle in the animal kingdom. The large tail powers the whale through the vast stretches of ocean and occasionally out of the water called breaching. As the name implies, breaching is breaking through the surface of the water, and is the most astounding feat, as whale-watchers will attest. A breaching humpback propels itself nearly completely into the air, so only the



Professor Bruce Mate, Director of OSU's Marine Mammal Institute in Newport, Oregon, is one of the leaders in worldwide humpback whale research.

flukes (tail fin) remain submerged. Three or four pumps of the whale's flukes will speed the whale toward the surface; it rises from the water, rotates, and crashes down on their backs, filling the sea with foam and the air with thunder. Scientists do not yet know why humpback whales breach. Excited whales can repeatedly breach, jumping up to 50 times in a row. Although the act seems playful, it could aid the whale in removing parasites from their bodies, attracting attention, or communicating danger, frustration or simply boredom. Through observation, Dr. Dan R. Salden at the Hawaii Whale Research Foundation has observed breaching often occurring when a whale leaves or joins its traveling group, called a pod. His study of their social behavior reveals breaching seems to play a role in communication. What they are saying remains a mystery.

Humpbacks display other exciting/interesting behaviors like spyhopping and tail slapping. A spyhop-



# Humpback

Kingdom	Animalia
Phylum	Cordata (vertebrates)
Class	Mammalia (mammals)
Order	Cetacea
Sub-order	Mysticeti (baleen whales)
Family	Balaenopteridae
Genus	<i>Megaptera</i>
Species	<i>novaeangliae</i>

- Humpbacks travel in large social groups called pods.
- They are identified by their long white flippers, their humped backs, and small dorsal fins.
- Scientists identify individual whales from their flukes, which are as individual as fingerprints.
- Humpbacks can dive for up to 30 minutes in cold water winter feeding grounds, but usually are underwater for 5-15 minutes.
- A mature whale gives birth every two or three years and feeds her calf for 9 to 11 months.
- According to the National Marine Fisheries Service, there are 30,000 humpbacks throughout the world's oceans: about 11,600 in the North Atlantic, 6,000-8,000 in the North Pacific and at least 17,000 in the Southern hemisphere.
- Humpbacks live throughout the world, some travelling 10000 miles in a year.
- They can live to be over 50 years old.
- The female humpback whale is larger than the male. She can grow to 55 feet, and he to 50 feet.
- Calves are 13-15 feet long and 2000 pounds when they are born.
- The nursing mom's milk is fifty percent fat, unlike any land animal
- Adults weigh between 25 and 40 tons.
- Only the males sing (and they don't have vocal chords)
- They are an endangered species. In the 20th century, 200,000 humpbacks were slaughtered in the Southern hemisphere alone. Shore-based whaling depleted the California population twice, once in 1925 and again between 1956 and 1966 when prohibition on humpbacks went into effect.

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**Tashina Clarridge**, the 2005 Grand National Fiddle Champion, has performed at Carnegie Hall with Grammy winning bassist Edgar Meyer, and has toured with Mark O'Connor and others. Multi-Instrumentalist and 4-time Grand National Fiddle Champion **Tristan Clarridge** is the youngest person ever to win that title. He tours with Darol Anger, Natalie Macmaster, and others.



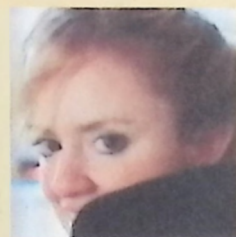
**Old School Freight Train** was dubbed "An emerging force to reckon with in today's world of acoustic music" by mandolin giant, **David Grisman**, and "Accessible but uncompromising in creativity" by the *Chicago Tribune*.

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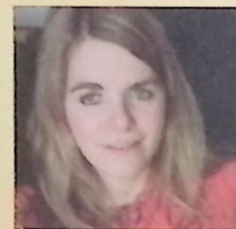
Appalachian fiddle phenomenon **Brittany Haas** has toured with Darol Anger, and performed with the Yonder Mountain String Band, and Tony Trischka, with recent appearances on *The Ellen Degeneres Show*, and *The Late Show with David Letterman*.



**Hanneke Cassel's** "Exuberant and rhythmic" (The Boston Globe) Celtic fiddling has graced stages of Boston's Symphony Hall (opening for Judy Collins), Mountain Stage, and Lincoln Center.



Grammy nominee **Rushad Eggleston** is a master of improvisation: his keen, inventive skill at adapting driving fiddle styles for the cello is nothing short of revolutionary.



Dubbed the "voice of the new tradition" by *Performer Magazine*, **Aoife O'Donovan's** angelic voice brings mature expressivity to traditional songs. She has performed with Seamus Egan, Darol Anger, and the Boston Pops.



US National Scottish Fiddle Champion and brilliant jazz violinist **Jeremy Kittel** holds a masters degree in Jazz performance from Manhattan school of Music. He has appeared at the Kennedy Center, and on *A Prairie Home Companion*. "*Jeremy is an excellent musician.*" — Chick Corea



Vibrant young cellist and Julliard graduate **Natalie Haas** tours internationally with renowned Scottish fiddler Alasdair Fraser — their 2004 release was awarded the Best Album of the Year in the Scots Traditional Music Awards.



Jazz violin genius & Columbia recording artist, **Billy Contreras** has appeared on the *Conan O'Brien Show*, and recorded for Willie Nelson.





# Jefferson Perspective

Russell Sadler

## Refining School Reform

Bill Gates and Eli Broad, two philanthropists who have pumped more than \$2 billion dollars into school reform projects, are unhappy with the pace of change. Together they plan to spend \$60 million to force the issue of school reform onto the agenda of the next presidential election.

"I have reached the conclusion as has the Gates foundation, which has done good things also, that all we're doing is incremental," said Broad, who founded SunAmerica and KB Home.

Gates, the chairman of Microsoft, responding to questions by e-mail from a reporter for *The New York Times*, said "The lack of political and public will is a significant barrier to making dramatic improvements in school and student performance."

Their project – which will not endorse candidates – will try and create a debate over stronger, more consistent national curriculum standards; lengthening the school day and the school year; and improving teacher quality through merit pay and other measures.

Gates and Broad should save their money for more worthy causes. Their \$60 million will merely enrich advertising agencies and the media. It has no chance to improve the quality of education in America. Why?

There is no way to create a "stronger, more consistent" national curriculum when three allegedly mainstream candidates for the Republican nomination for president stand up before a national television audience and acknowledge they do not believe in evolution. What society in its right mind would leave its children's scientific education to cabinet officials chosen by such a president? Who wants to even open the door to the possibility?

Republicans won office for years promising "they would not become the nation's school superintendent." When the Republicans won both houses of congress and the White House, they passed the No Child Left Behind law and promptly became the national's school superintendent. The law has not been successful in the eyes of many voters and that's one of the reasons the Republicans are no longer the majority party.

No uniform national education policy is possible because no one policy can recognize the large cultural differences that make regionalism in America so distinct.

When school reformers compare us with countries that have national curricula, it is usually homogenous societies, deferential to authority like Japan or China or European societies where the dominant culture is permitted to impose its values in the classroom, like England or France.

The United States has never been an homogenous culture and our culture is not deferential toward national authority. No uniform national education policy is possible because no one policy can recognize the large cultural differences that make regionalism in America so distinct. If a national education policy recognizes the cultural values of a region – like the Pacific Northwest – that policy will not be acceptable in other regions – like the American South, for example.

Even statewide educational standards have not proven effective. Oregon's 17 year experiment with state control of local education has been a rocky road. The passage of Don McIntire's Measure 5 in 1990, billed as a property tax limitation, shifted funding and control of education to the state income tax, the legislature and the State Department of Education. After Measure 5, the legislature equalized spending among school districts by reducing appropriations to districts like Lake Oswego, Eugene, Helix and Ashland that had approved high-

er property tax levies to provide for their students, and shifted income tax dollars to school districts like Parkrose, Coos Bay and Grants Pass that couldn't pass adequate property tax levies.

The result has been constant cutting, especially in art, music and vocational education and larger class sizes and shorter school years to make up the difference. The emphasis on mindless testing is causing school districts to drop any classes that don't teach what is on the tests, displeasing many parents who expected a more rounded education for their children.

Broad and Gates complain that school reform has been too incremental. School reform will always be incremental. Parents will reject any reform that makes them unable to help their children with their homework. No parent is willing to appear stupid in front of their children.

Gates and Broad will be doing the nation a service by downsizing their ambitions. Pick half a dozen states in various parts of the country and finance a campaign in governor's races to heighten awareness of education reform. Concentrate on the local school district level. Create successful models other states can emulate. The Gates-financed "small school" program has already made a positive impact nearly everywhere it has been tried because smaller schools and smaller classes give teachers more classroom time with their students – and that is probably the most immediate and effective way to improve student learning without alienating parents. I wonder if any politicians are listening.

Columnist Russell Sadler is living in a Eugene writer's garret working on a short history of Oregon for tourists and newcomers. He can be reached at [Russell@russellsadler.org](mailto:Russell@russellsadler.org).



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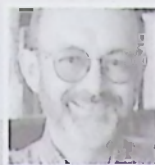
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## Nature Notes

Frank Lang

### John Kirk Townsend – July 1835

It's the dog days of July, and will likely be 100 degrees plus on the day you read this Nature Note. Just for fun let's go back to July 1835 and see what John Kirk Townsend was doing to amuse himself. Townsend will be a familiar name to loyal listeners and to those of you how know anything about the natural history of the west United States: there is Townsend's Warbler, Townsend's Solitaire, among the many birds he collected. Mammals that he collected and were named to honor him include Townsend's Gopher, Ground Squirrel, and Marmot, among others.

He might have been famous for his reptiles, except for the habits of an acquaintance, who Townsend described as having "an appetite for ardent spirits of the inordinate kind." So thirsty was the man that he decanted off the alcohol that Townsend used to preserve his snakes and lizards.


Townsend, a well-trained literate Philadelphian, was the naturalist on the Nathaniel Wyeth expedition to Oregon in 1834. He joined the famous Harvard botanist, Thomas Nuttall, who resigned his position at that august institution, to explore the Wild West. You may recall from an early Nature Note, that that good botanist had an appetite or at least was very hungry.

Townsend returned to camp one day to find Captain Wyeth and the botanist Nuttall eating an owl Townsend had not been quick enough to make into a specimen. Hunger was always an issue on these early extended expeditions.

Townsend kept a delightful journal of his adventures that the Oregon State University Press republished in 1999. On July 6th Townsend wrote "we arrived at Walla-walla or Nez Perces fort, where I was kindly received by Mr. Pamburn, the superintendent. The next day the brigade

left us for the interior, and I shouldered my gun for an excursion through the neighborhood. On the west side of the little Walla-walla River, I saw, during a walk of two miles, at least thirty rattlesnakes, and killed five that would not get out of my way. They all seemed willing to dispute the ground with me, shaking their rattles, coiling and darting at me with great fury. I returned to the fort in the afternoon with twenty-two sharp-tailed grouse, the product of my day's shooting." Apparently, there was no owl for dinner that night.

After Townsend returned east from the expedition, he crossed swords with John James Audubon in a classic struggle between two ornithologists, both planning a book on birds of North America. Townsend lost. However, he did spend time as curator of birds at the Academy of Natural Sciences in Philadelphia and at the National Institute for the Promotion of Science in Washington DC. He used a lot of arsenic powder to bug-proof his bird study skins. His brother-in-law reported seeing Townsend enveloped in a cloud of arsenic laden dust while he was preparing specimens for long-term, bug-free storage. Townsend breathed too much of this accumulative poison. February 8, 1851, he died at 41 apparently having taken one breath too many.

Thanks to the Oregon State University Press and George Jobanek for reprinting Townsend's *Narrative of a Journey*. 

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.



## Tuned In *From p.3*

Public radio was created by idealists. The founding producer of NPR's first program, *All Things Considered*, was the much-esteemed - and later McArthur Fellow recipient - Bill Siemering. Bill, and people like him, dreamt of a radio system that made America a better place, a system which measured its achievement in public service rather than on a profit and loss statement - and a system which ventured into the new, unusual and exploratory areas of our society in both the arts and journalistic inquiry. It was a huge challenge for a fledgling enterprise that barely had a functioning plant or conference room - and could only be achieved by harnessing the energies of local stations and their listeners throughout the country to join in that vision. What resulted was a kind of national "family" of stations, and their listeners, all committed to that central goal.

It's hard to explain a family. All families have both strengths and weaknesses, moments of both exultation and challenge, times of high drama and ordinary daily life. So it is in radio. And so it is in the complex relationships which the letters N-P-R now convey.

Being a part of the NPR family for over 30 years, I feel a real sense of "ownership" - not in the legal sense - for assuring that NPR is healthy and brilliantly pursuing its mission because I believe we all owe that to our country and to our local listeners. I also know that an NPR which remains committed to the visionary principles under which it was founded can never achieve them without a strong relationship with the local member stations that shares daily local life with the listeners to NPR programs across the country.

It is, in the best sense of the word, and in a manner entirely unique in American media, a family bound by common history and interest struggling to do its best. It's a proud, and important, struggle and I salute NPR for committing to a conversation about its meaning to assure that it remains every bit as vital as the forces which gave it birth.

Ronald Kramer, Executive Director

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# PETS

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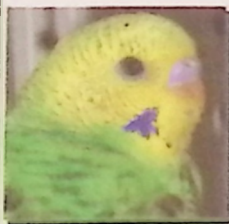
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# Whales From p. 7

ping whale is one who lifts its large head from the water and appears to look around the surface of the water. As the name implies, in tail slapping, the humpback extends its tail from the water and repeatedly and rhythmically slaps the surface of the water, for minutes at a time. Whales in feeding areas may slap the water to stun small fish; in their breeding areas, it may signal an alert of an impending birth or to warn others of danger. Cathy Schaeff, Associate Professor at American University in Washington D.C. speculates that tail slapping has to do with feeding (since it attracts birds and dolphins) or breeding.

However, perhaps their most ingenious skill is netting their food in bubble nets. Depending on the depth and number of whales in the pod, the hunt is on when one or more whales circle under schools of small fish and start blowing bubbles. They swim in circles towards the surface where the long trails of bubbles form a bubble net, trapping and concentrating the fish for the filter feeders.

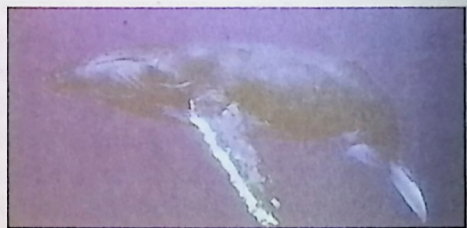
When feeding, Mate says humpbacks eat about four percent of their body weight each day. That means a 20-ton whale consumes 1600 pounds of food during feeding months. There are three distinct whale populations in the North Pacific, each migrating north for feeding and south for breeding. Mate studies and tracks the migrating whales, and is making great strokes in revealing some of their mysteries.

## Tracking the Endangered

Featured in the July 1999 issue of *National Geographic*, Mate used the technology of the time and tracked whales with radio transmitters. He found the mammals swim 3.5 miles an hour and migrate as far as 5,000 miles - from the Hawaiian Islands to Kamchatka, Russia. "The first time I tracked whales in Hawaii, the first animal went to Russia. There were Russian whales in Hawaii. That is where photo identification is limiting. You only get matches where you go," says Mate, "Now we're tracking whales to their feeding and reproductive areas. Putting tags on the

whales and letting them tell their story."

Science is helping us understand these marine mammals. Advancing technology has aided Mate and fellow researchers. When limited by aerial and vessel photography, for example, the camera only sees the animals near the surface, not the wonder of those who remain submerged. Now scientists have more options including satellite tracking. These tools have helped scientists to identify three distinct groups of whales in the North Pacific, including a resident population living off the western coast.



Celebrate Winter, Spring and upcoming Summer Whale Watch Weeks at the Oregon Coast. The last week of the December, last week of March and August 27 to September 3, 2007, come and watch the parade as thousands of whales pass by Oregon's Coast.

In the winter, as many as 18,000 whales pass our coast on their way to Baja Mexico from mid-December to mid-January; they return to the Bering Sea from March to June.

The Oregon State Parks Department staffs 28 Whale Watching posts along the Oregon Coast and helps visitors identify: Minke Whales (30 feet long), Gray (45 feet), Humpback (50 feet), Sperm (60), Fin (90) and Blue (100 feet) whales.

Contact the **Whale Watching Spoken Here** base at Depoe Bay at 541-765-3304.

ABOVE PHOTO BY FLIP NICKLIN COURTESY OF MINDEN PICTURES AND THE OSU MARINE MAMMAL PROGRAM

"My best estimate is that there are 2000 to 4000 animals in the California stock," says Mate, "I'm sure the population in Hawaii [another group, the North Pacific Humpbacks] is in excess of 8-10,000."

Humpbacks are an endangered species, and their numbers are growing. "A healthy population is capable of growing 6-7 percent each year, so it's doubling time is ten years. But the populations are so far down, that we need a couple decades more to get back to what they were before whaling. They're still



not recovered." Mate says there is some pressure to de-list them since whales eat krill and small schooling fish and some want to eliminate the competition.

The humpbacks have fared better than blue whales. In the Southern hemisphere alone, hunting and poaching took the lives of 200,000 humpback whales (over 85 percent of the population) in the 20th century. Evidence indicates they are recovering from depleted status. During the same time 336,000 blue whales died, leaving only 2,000 animals at most. Mate says recovery "varies by species and locale. In some places like the Western North Atlantic, humpback populations are doing very well. The Hawaiian population has doubled in the last 10 to 15 years."

When asked if or how global warming plays a role, Mate commented, "We don't have a really good baseline. Now, we're finding out for the first time, what their home range is, and what they do for a living." He and his staff have charted huge changes in the migratory routes in the gray whale populations with the warming trends in the Arctic. As for local humpbacks, it is probably not an issue. "It's such a slow-moving process. It takes a lifetime for dramatic effects that we know are for real," he says.

However, he cautions we need to take care and protect the whales: "We go in and harvest, changing interrelationships and natural predation...there's a dynamic equilibrium. We cannot beat Mother Nature for finding balance."

## Head to the Coast

The North American coast is one of the best places to observe migrating whales. Closer to home, the entire west coast provides opportunities to see whales as they travel to and from their feeding and breeding grounds. Whale watching emerged as a commercial enterprise in the mid 1950s as people headed out to sea on chartered boats to scout out these mysterious giants. The reward of spotting a creature as magnificent as whale, in all of it's ancient grandeur, is breathtaking to say the very least. Because of Oregon's unique geology, not only are we lucky enough to see migrating modern whales, but we also have the opportunity to find fossilized remains of ancient whales as well as other prehistoric plants and animals.

Coastal fossil hunter Chad Hammer says,

"How Oregon formed is truly amazing. Oregon's mountains contain broken off chunks of tectonic plates from as far North as Russia and far [South] as the Philippines." The northern California, Oregon and Washington coastal areas form a subduction zone, or an area where two plates intersect. In this case, the smaller plate to the west, the Juan de Fuca plate is moving east and sliding under the large North American plate upward. This movement causes our mountains to rise about 1/4-inch per year as well as the majority of earthquakes and volcanic eruptions in our area.

"Most fossils we find here are washed out of the compressed sand/ocean floor pushed up by seismic activity. The ocean treats them a bit harshly. It's luck as much as anything. But, it relies on you keeping your eyes to the ground and examining everything on the ground, the cliffs and in the tide. Sometimes I feel like a Sandpiper, following the tide line out as the Ocean recedes to look at the gravels being washed in the tide as fast as I can before the next set of waves come in," he says. It is important not to turn your back on the ocean. Waves are dangerous. State, federal, local and private entities all own coastal land. Be sure to check with the proper jurisdictions before starting a fossil hunt.

## The Evolving Marine Mammal Institute in Newport

One of the leaders in worldwide humpback whale research is the aforementioned Professor Bruce Mate. Earlier this year, he took the position as Director of the soon-to-be-

expanding Marine Mammal Institute near the Hatfield Marine Science Center, current home of the Cetacean (water mammal) research. Mate's three decades of research have been instrumental to world whale research. He and his OSU team developed specialized whale tagging devices and use satellite technology to track whales. Mate has made revolutionary discoveries about humpback, blue, gray, bow-head, right, fin and sperm whales.

Currently, the research center attracts \$3.5 million of income, primarily from outside the state, to Lincoln County, according to the *Newport News Times*. When completed in 2010, they report the updated facility should add 60 jobs and contribute \$11.5 million annually to the Oregon economy.

Additional money comes to Oregon in the form of research grants. He told them: "The expansion of collaborative research should bolster even more the Marine Mammal Institute's research potential by attracting more federal research dollars to Oregon," Mate said. "Much of the funding for our program thus far has come from private donations to an OSU Foundation endowment to benefit the institute's mission. Additional private support and federal funding is critical for future expansion." ■

Writer Cyndi Mathews has been fortunate enough to observe humpback whales in their breeding and mating grounds in the Au'au channel, between Molokai, Lanai and Maui in the Hawaiian Islands. She continues to walk the Oregon shores, watching for whales with her two daughters, Kate and Emily, and her husband, Mike.

## Whalesong

"Humpback whale song has been described as the most elaborate single display of any animal species" says E.O. Wilson in his book *Sociobiology*.

The ethereal song of the male humpback whale is another behavior that remains a mystery, especially since whales have no vocal chords. The combination of tones usually lasts for 20 minutes and can be heard as far away as 20 miles. Each group of whales has its own dialect, and their songs differ from those of other groups. But all songs morph and change every few years.

Without vocal chords, researchers are unsure how the sounds emanate, but believe the whales circulate air in their respiratory system. They do not open their mouths or make bubbles when singing. Originally thought to be songs of love, current thought is that the whale song, only sung by the male, may be an announcement or warning. Lone males (not mating) acting as escorts to females and calves often float, head down, pectoral fins out in a cross-position and sing. Whale biologist and whale watching guide Gary Lyder says "It looks like the singing whale is telling the other males who is the boss."





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**SPOTLIGHT**

# **The Southern Oregon Kite Festival**

**By Dorothy Clark**



**O**ne of Oregon's most unique events is the upcoming Southern Oregon Kite Festival at the Port of Brookings Harbor on Saturday, July 21st, and Sunday, July 22nd. This year will mark the 15th year that the kite festival has been held in this seaside community in the south western corner of the state.

Throughout the years, the festival has grown to become the largest invitational kite festival in the United States attracting world-renowned kite flyers to Oregon's southern coast.

This invitational event originated in 1993 as the dream of kite hobbyist Steve O'Brien and as the creation of Larry and Lynn Goodman, former owners of KCRE radio station in Crescent City, California. Beginning in 2001 the Port of Brookings Harbor assumed sponsorship of the festival. In 2006 the kite festival became a non-profit 501(c)(3) organization managed by a dedicated group of community volunteers.

Every flyer who is invited to participate in the Southern Oregon Kite Festival is a guest of the community. Generous donations from businesses and citizens of Brookings Harbor and the Wild River Coast area contribute to bring more than thirty-five premiere professional kite flyers to the area. Transportation, accommodations and meals are provided to the invited flyers.

In turn, the kite flyers produce a fabulous two-day extravaganza for the community and its guests. The best of the best demonstrate their amazing kite flying routines choreographed to music. Flyers scheduled to perform this summer include the two best quad-line flyers in the world;

the two best single line flyers in the world; the most sought-after team in the U.S. flying their hyper-stacks; and one of two people in the world who can fly multiple kites - flying three dual-line kites at the same time. With no pressure of competition, these world class individuals and teams exhibit their awe-inspiring aerial skills and create an atmosphere of fun and excitement for attendees of all ages.

A special feature of the festival is a kite-building workshop for children taught by experts. The class includes kite construction and flying techniques, offering a fun activity for youngsters.

Other weekend activities which are open to the public include the popular Kite Auction/Dinner on Saturday evening. Kite flyers and Kite makers contribute collectible kites and other memorabilia for the auction. A pancake breakfast sponsored by the Brookings Harbor Volunteer Fire Department is held on Sunday morning. Various arts and crafts displays as well as food vendors' booths are on hand for the enjoyment of festival attendees. Commemorative T-shirts are available for purchase.

Brookings Harbor, Oregon, invites one and all to attend the 15th Annual Southern Oregon Kite Festival featuring award-winning national and international kite flyers. It's a happening you won't want to miss, and admission is free!

For more information about the Southern Oregon Kite Festival, please call 541-469-2444.





# Inside the Box

Scott Dewing

## Scratching the Surface

On its surface, Microsoft's new "Surface Computing" product—a hybrid between an IKEA coffee table and a touch-screen computer—may seem like mere novelty. It's not, but in its infancy, technology pundits and curmudgeonly consumers alike will casually pass it off as such.

I'm old enough to remember when people thought that about Windows. "Cute little graphics," one of my colleagues told me when we first sat down to take a look at Windows, "but real men use DOS." Well, while real men were clinging to DOS and going on Hemingwayesque hunting trips on the weekends, Windows took over the world and fundamentally changed the way users interacted with computers.

"Cute touch-screen," some might say of Microsoft Surface, which was publicly revealed last month, "but real men use good ol' PCs."

Well, probably not for much longer. Microsoft Surface will transform the end-user's computing experience just as Microsoft Windows did with all its blessings and curses.

Beneath the surface of Microsoft Surface is a PC tucked inside a table base topped off with a 30-inch touch-screen. Also inside are five infrared cameras that can detect nearby objects placed on the touch-screen and a digital projector that projects the video image up onto the touch-screen. The operating system, of course, is Windows Vista, though a modified version specially designed for Microsoft Surface.

Users interact with the computer by touching or dragging their fingertips and objects such as paintbrushes across the screen, or by setting real-world items tagged with special bar-code labels on top of the screen. When something like a tagged wineglass is set on the table, Microsoft Surface illuminates the edges of the object with a yellow ring of light accompanied by information, pictures, or decorative graphics. When the physical

glass is slid across the table, it's followed by its virtual counterparts, blending together the real world and virtual world.

In one public demonstration, a Microsoft rep took a digital picture of one of his colleagues then set the digital camera on the table-top. The yellow ring of light quickly encircled the camera and the picture he had just taken "spilled out" onto the screen. Then the rep "dragged" the picture across the table with his hand just as you would a physical photo and spun it right side up. As if that wasn't cool enough, he began resizing the picture by placing his fingers in opposite corners of the photo and moving them further away or closer together to one another.

This appealed to me for a several reasons: 1) it seemed like magic, 2) no USB cable was required to transfer the picture from the camera to the computer, and 3) the picture was manipulated directly with human hands, not with a mouse.

Of course, I knew quite well that it wasn't magic. But it's nice when Arthur C. Clarke's Third Law—that "any sufficiently advanced technology is indistinguishable from magic"—is demonstrated.

Microsoft Surface has built in wireless connectivity, which is how the picture was transferred without one of those pesky USB cables that always seem to go missing when my camera memory is full and I need to download pictures to my computer.

Some of the first Microsoft Surface computers are planned to be deployed in T-Mobile stores where they'll help customers shop for cell phones. When customers set a phone down on the screen, Microsoft Surface will read the phone's bar code and display information about it. Customers can also select calling plans and ringtones by dragging icons toward the phone.

Another planned use is in hotel restaurants. Customers will be able to order food and drinks, then split the bill by setting down a card or a room key and dragging their menu items "onto" the card.

With a price-tag of \$5,000 to \$10,000, you won't see Microsoft Surface everywhere in the next year or two. You'll see it first in public places and in corporate conference rooms. But as the product and the technology mature, the price will drop and

become more affordable for the consumer market. This is the path of all technology. We've seen it before. Not too long ago, computers were found only in the workplace. Today, they're everywhere and becoming increasingly integrated into everyday devices from cell phones

to cars and refrigerators. Some computer scientists cite technologies such as surface computing and multi-touch screens as the key to a new era of ubiquitous computing in which processing power is embedded in almost every object. Everything everywhere will become connected and information will flow seamlessly and real men and women will toss away their keyboards and mice and place their hands directly on the future. ■

"Cute little graphics," one of my colleagues told me when we first sat down to take a look at Windows. "but real men use DOS."

Scott Dewing is a technology consultant, analyst and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns are available at his digitally organic website, [www.insidethebox.org](http://www.insidethebox.org). You can view a video demo of Microsoft Surface online at: [www.popularmechanics.com/technology/industry/4217348.html](http://www.popularmechanics.com/technology/industry/4217348.html)



Michael Feldman's

# Whad'Ya Know?

## All the News that Isn't

New book out by Al Gore—*An Incontinent Truth*. About global aging.

Jimmy Carter claims George W has wrestled away the title of worst administration in history from him. A lot of people think Nero was worse. Caligula.

A woman named Mary has a baby boy without benefit of a male partner. It's news, but what section?

Democrats pass a "Whenever!" Iraqi withdrawal plan. Bush says he'll get to it when he gets to it.

Meanwhile, the Navy, in a show of force, blares the Beach Boys off the coast of Iran.

Former Justice Department lackey Monica Goodling, says she vetted job applicants the same way they did it at the 700 Club.

Polish anti-missile missiles to be aimed straight up.

The FDA approves both the period suppression pill and the boyfriend tranquilizer.

A study up north finds that Canadian babies can tell whether their parents are drinking a Moosehead or a La Batt's.

More Americans than ever took to the highway on Memorial Day weekend reasoning that \$3.50 a gallon would eventually seem cheap. Many adjusted their trips to thirty dollars in any direction.

Gas prices are at a record high due to the expense of trucking it in due to the high price of gas.

*That's all the news that isn't.*



**12 Noon Saturdays on JPR's  
News & Information Service**

## "On the Scene" On the Scene

### On Inspiration, Focus and Ferocity:

#### A Conversation with Robin Young

Putting together a daily news show is no small feat, and it's even more of a challenge with a small staff. But with an infectious energy and a passion for keeping things fresh while getting them right, Robin Young and company create timely, upbeat radio every day.

**Q:** What ignited your interest in broadcast media?

**Robin Young:** I was 13 when President Kennedy was shot, and I remember sitting



with my mom riveted to our little TV, watching NBC's coverage. Edwin Newman came on, sitting on a simple stool in front of a black curtain. He said what he knew, and when he didn't know anymore, the network went to a slide that said President Kennedy had died, while Samuel Barber's "Adagio for Strings" played. It was magnificent. I felt there was something so elegant about storytelling ... so compelling ... so simple ... and it inspired me to want to tell people news, to tell stories.

Fast-forward several years when I was co-host of "USA Today: The Television Show." At a dinner with the board of trustees, I was at a table with industry heavyweights, and someone asked me how I got into television, so I told that story. As I finished, I noticed an older man to my right with tears streaming down his face, and I thought to my horror that I must have said something very wrong. Well, his wife leaned forward and explained that he had been president of NBC at that time and had created the moment I described, adding, "I don't think he ever knew if anyone noticed."

That was one of the greatest moments

of my life — to be able to tell him I noticed and that it shaped my life.

**Q:** That's amazing. But your affect is wonderfully energetic, almost the opposite of Barber's opus.

**RY:** [laughs] Well some people might think I should be a little more restrained, but I think it's about being honest, curious and engaged, and then engaging the guests in stimulating conversation.

**Q:** Have you ever been blindsided by a guest?

**RY:** I sure have. It was at the start of the latest intifada in Israel, and we learned of the first Palestinian death, a young boy. We'd just done a show on Seeds of Peace, the group that brings Palestinian and Israeli kids to the U.S. to learn about one another.

We called a young Israeli who'd returned home to get his thoughts on the fighting. He began yelling, "Oh no!" He'd just e-mailed the youngster who'd been killed. I started weeping, too. That tape was carefully edited, of course, so our reactions were appropriately respectful on air.

**Q:** So, what's a more typical work day like for you?

**RY:** Well, I'm up at five every morning, reading the papers, like the *Boston Globe* and *The New York Times*, while I work out. I'm in the office by 7:45, reading news online and getting ready for our staff meeting. If there is a big breaking story, we all come in earlier.

Everyone is required to keep up with the news. We talk about it and decide what to cover in that day's show and spend the rest of the morning vetting guests. We do the show at noon and again at 1 p.m. Eastern Time and at 2 EST if we need it,



updating anything in the subsequent editions that has changed as the morning progressed. Afternoons are spent doing art and culture pieces, books and authors, things that take more production. I read 3-4 books a week to keep up there, too.

One of the things that distinguishes *Here and Now* is our freshness. We have a lot of live segments, and we don't do tons of packaged pieces because we want to sound as fresh and immediate as possible.

**Q:** That sounds positively frenetic. How do you all manage?

**RY:** The staff is top-notch. Everybody does a couple of jobs, and everybody is expected to produce for the show, from calling guests to editing tape, so multitasking is essential. We all love what we do, so instead of finding it onerous, it's thrilling, stimulating!

I worked in television for many years. Today, I look at that landscape, and of course, there are occasions when they really do a terrific job, but most of the time, they're doing Paris Hilton or court reenactments. Radio is so much richer. I can pay more attention to my internal-rather than my external-self — that's very rewarding.

And *Here and Now* is a hybrid show, which is perfect for me. I don't want to live in just the news world or just the feature world. With *Here and Now*, listeners and I have the best of both.

**Q:** Any parting thoughts on *Here and Now* and your role?

**RY:** We are ferocious about covering the news listeners care about. But we also have the capacity and the ear to linger over riveting human moments, both hilarious and heartbreaking. And we are conversation driven, which gives listeners an opportunity to hear real exchanges, instead of sound bites.

I'm proud of *Here and Now*, and I'd love to see it on in places dear to my heart: upstate New York where I have lots of friends, greater Los Angeles where my family lives, New York City where I grew up. Wisconsin. Chicago. Vermont ... anywhere public radio is important to people.

That would be bliss!

*Here and Now* can be heard at its new time, 4pm Monday through Friday, on JPR's *News & Information Service*.



## Lyle Lovett

July 31, 2007 ■ 8pm

Lyle Lovett is one of the few artists who emerged out of Nashville's whirlwind of experimentation in the mid-1980s to have an enduring, significant and boldly original career. With his famously lanky frame and pomp of untamed hair, Lyle Lovett remains one of the most recognizable figures in American music today.

Although the Texas born artist's lone-star roots run deep, Lovett's music is much more than country — incorporating a multitude of diverse influences into his eclectic style, including folk, western swing, jazz, blues and gospel. A consistent undercurrent — and the ingredient that immediately makes Lovett stand out from the formulaic mainstream — is his idiosyncratic writing style. Lovett's lyrical observations are poetically written and peppered with irony, wit, sarcasm, and emotion.

"(Lyle Lovett) has spent two decades gracefully matching genuine songcraft with A list musicianship." — *Esquire*

## Colin Hay Band

August 10, 2007 ■ 8pm



Colin Hay first landed on American shores as the front man and principal songwriter of the band Men at Work. Men at Work was one of the biggest stories of the new wave era, rocketing out of Australia in 1982 to become the most successful artist of the year. With its catchy rhythms, wailing saxophones, and off-kilter sense of humor, the band's debut album *Business as Usual* became a blockbuster, breaking the American record for the most weeks a debut spent at the top of the charts. Their funny, irreverent videos became MTV favorites, helping send *Who Can It Be Now?* and *Down Under* to number one.

Colin Hay continues to perform the great songs that made Men at Work one of the most popular bands of the '80s while forging ahead with new material that builds on his skills as a musician and songsmith. Hay's new work continues to feature the wry songwriting, burnished vocals and self-effacing sense of humor that have become his signature. His new album, *Are You Lookin' at Me?* offers intriguing new angles and insightful meditations on life, love, maturity, and perseverance. Hay's music has been prominently featured in the film *Garden State* and on the NBC television series *Scrubs*.

TICKETS & INFO  
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# Program Guide

At a Glance

## Focus

### CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLMF

#### Exploring Music with Bill McLaughlin • Weeknights at 7pm

We're excited to announce Bill's McLaughlin's newest project, *Exploring Music with Bill McLaughlin* which now airs on JPR's *Classics & News Service* weeknights at 7pm.

*Exploring Music with Bill McLaughlin* is an exciting daily radio program that delves into a wide assortment of topics in classical music. Each five-program series builds off a single theme ranging from composer biographies to explorations of various cultures, musical styles, and time periods. Throughout this journey, Bill guides listeners deep into the music with care and enthusiasm by giving historical context, illustrations at the piano and providing a special insight that only a top-notch musician, conductor, broadcaster, and composer could. Whether 90 or 9, professional musician or simply a music lover, Bill McLaughlin truly makes exploring music fun.

#### Sunday Baroque • Sundays 10am-Noon

After 25 years of service, Bill McLaughlin has stepped down as host of *Saint Paul Sunday*. Bill McLaughlin's contribution to classical music programming in the United States for the past quarter century has been immeasurable. His work on *Saint Paul Sunday* has reached millions of listeners, providing a place for chamber music artists to perform, record and discuss their craft in an intimate setting. Bill has been lauded as a conductor, composer

CONTINUED ON PAGE 29

## Volunteer Profile: Sue Jaffe

I was born in Chicago, raised on public radio! When I was three, my family moved to a small beach community outside of Gary, Indiana and the stage was set for me and my sisters to grow up in an environment which was at once rural, diverse, and, woefully lacking in substantive art and culture.

My parents did a splendid job of blending our worlds. My father, who as a young man, hosted Huddey Ledbetter (Leadbelly) in his dorm room at Northwestern University when no one else would house the black music legend, and my mother, a social activist who knew the importance of exposing her girls to art and music and dance, made certain that we frequented Chicago on the weekends to enjoy the cultural offerings that were not to be found in Miller Beach.

As an adult, I have often wondered who we would have become had our parents been different people, had we not been 40 minutes from Chicago, with its museums and opera houses and concert halls ... and WFMT, the city's public radio station - lovingly referred to as "Woof - um - tee."

The radio was always on at home, and the voices of Studs Terkle and Norm Pelegrini were as familiar then as the voices of the two Erics, or Brian Lambert, Don Matthews and Keith Henty are to me now. We listened to classical music and the news, and every Saturday night, when our friends were hanging on at local gatherings, we would head home at 10:30 to listen to the *Midnight Special*, a stellar show that taught us about folk music and blues and wonderful broadcast comedy.

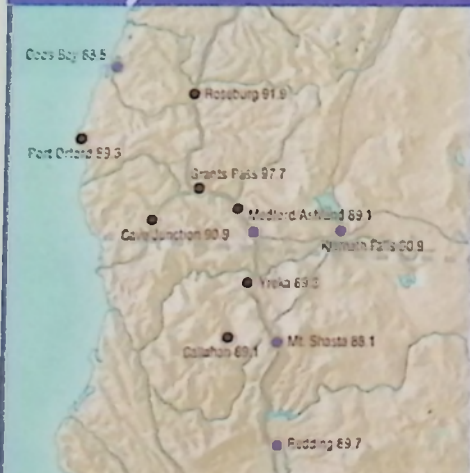
We had access to the necessary information about Chicago happenings, much like our Community Calendar at JPR; and our parents took full advantage, loading us in the car on the weekends to visit the Art Institute of Chicago, hear Segovia perform, watch the Joffrey Ballet Company or some-

CONTINUED ON PAGE 21



## Rhythm & News

[www.ijpr.org](http://www.ijpr.org)



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

### Stations

**KSMF 89.1 FM**  
ASHLAND

**KSBA 88.5 FM**  
COOS BAY

**KSKF 90.9 FM**  
KLAMATH FALLS

**KNCA 89.7 FM**  
BURNLEY/REDDING

**KNSQ 88.1 FM**  
MT. SHASTA

### Translators

**CALLAHAN/**  
**FT. JONES 89.1 FM**

**CAVE JCT. 90.9 FM**

**GRANTS PASS 97.7 FM**

**PORT ORFORD 89.3 FM**

**ROSEBURG 91.9 FM**

**YREKA 89.3 FM**

### Monday through Friday

5:00am Morning Edition

#### N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm All Things Considered

5:30pm Jefferson Daily

6:00pm World Café

8:00pm Echoes

10:00pm Late Night Jazz with Bob Parlocha

### Saturday

6:00am Weekend Edition

10:00am Living on Earth

11:00am Car Talk

12:00pm E-Town

1:00pm West Coast Live

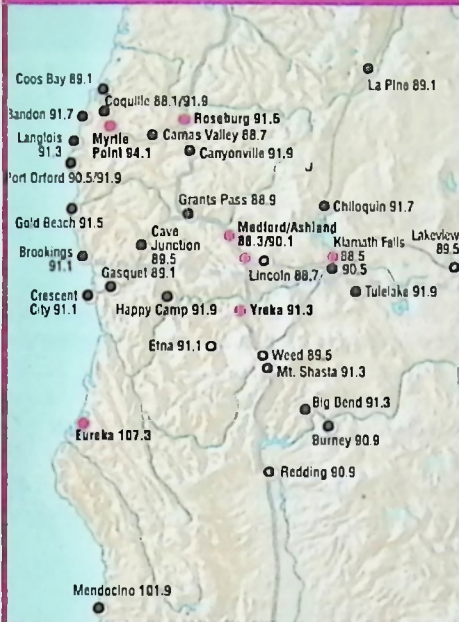
3:00pm Afropop Worldwide  
4:00pm World Beat Show  
5:00pm All Things Considered  
6:00pm American Rhythm  
8:00pm Grateful Dead Hour  
9:00pm The Retro Lounge  
10:00pm The Blues Show

### Sunday

6:00am Weekend Edition  
9:00am Marian McPartland's Piano Jazz  
10:00am Jazz Sunday  
2:00pm Rollin' the Blues  
3:00pm Le Show  
4:00pm New Dimensions  
5:00pm All Things Considered  
6:00pm Folk Show  
9:00pm Thistle & Shamrock  
10:00pm Music from the Hearts of Space  
11:00pm Late Night Jazz/Bob Parlocha



# CLASSICS & NEWS [www.ijpr.org](http://www.ijpr.org)



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

## Stations

**KSOR 90.1 FM\***  
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\*KSOR dial positions for translator communities listed below

**KSRG 88.3 FM**  
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**KSRS 91.5 FM**  
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**KNYR 91.3 FM**  
YREKA

**KOOZ 94.1 FM**  
MYRTLE POINT/  
COOS BAY

**KLMF 88.5 FM**  
KLAMATH FALLS

**KNHT 107.3 FM**  
RIO DELL/EUREKA

## Translators

## Monday through Friday

- 5:00am Morning Edition
- 7:00am First Concert
- 12:00pm Siskiyou Music Hall
- 4:00pm All Things Considered
- 4:30pm Jefferson Daily
- 5:00pm All Things Considered
- 7:00pm State Farm Music Hall

## Saturday

- 6:00am Weekend Edition
- 8:00am First Concert
- 10:30am Lyric Opera of Chicago
- 2:00pm From the Top
- 3:00pm Played in Oregon

- 4:00pm All Things Considered
- 5:00pm On With the Show
- 7:00pm State Farm Music Hall

## Sunday

- 6:00am Weekend Edition
- 9:00am Millennium of Music
- 10:00am Saint Paul Sunday
- 11:00am Siskiyou Music Hall
- 2:00pm Indianapolis On The Air
- 3:00pm Car Talk
- 4:00pm All Things Considered
- 5:00pm To the Best of Our Knowledge
- 7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin,
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Tulelake 91.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Port Orford 90.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Parts of Port Orford, Coquille 91.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Redding 90.9
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	Weed 89.5
Cave Junction 89.5	Grants Pass 88.9	Mt. Shasta, McCloud, Dunsuir 91.3	
Chiloquin 91.7	Happy Camp 91.9		

# News & Information [www.ijpr.org](http://www.ijpr.org)



- AM Transmitters provide extended regional service.
- FM Transmitter

## Stations

**KSJK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

**KSYC AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

**KNHM 91.5 FM**  
BAYSIDE/EUREKA

**KJPR AM 1330**  
REDDING

## Monday through Friday

- 5:00am BBC World Service
- 7:00am Diane Rehm Show
- 8:00am The Jefferson Exchange
- 11:00am Talk of the Nation
- 1:00pm To the Point
- 2:00pm The World
- 3:00pm Fresh Air with Terry Gross

### KTBR/KRVM LANE & DOUGLAS CO. ONLY:

- 3:00pm News & Notes

- 4:00pm Here and Now
- 5:00pm On Point
- 6:00pm Fresh Air (repeat of 3pm show)

### KTBR/KRVM LANE & DOUGLAS CO. ONLY:

- 6:00pm News & Notes (repeat of 3pm broadcast)
- 7:00pm As It Happens
- 8:00pm The Jefferson Exchange (repeat of 8am broadcast)
- 10:00pm BBC World Service

## Saturday

- 5:00am BBC World Service
- 8:00am Marketplace Money
- 9:00am Studio 360

- 10:00am West Coast Live
- 12:00pm Whad'Ya Know
- 2:00pm This American Life
- 3:00pm A Prairie Home Companion
- 5:00pm Selected Shorts
- 6:00pm Fresh Air Weekend
- 7:00pm New Dimensions
- 8:00pm BBC World Service

## Sunday

- 5:00am BBC World Service
- 8:00am To the Best of Our Knowledge
- 10:00am On The Media
- 11:00am Marketplace Money
- 12:00pm Prairie Home Companion
- 2:00pm This American Life
- 3:00pm Studio 360

### KTBR/KRVM LANE & DOUGLAS CO. ONLY:

- 3:00pm Le Show

- 4:00pm Zorba Paster on Your Health
- 5:00pm Documentary Hour
- 6:00pm People's Pharmacy
- 7:00pm The Parent's Journal
- 8:00pm BBC World Service



## E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry.

Another way to contact us is via our website [www.ijpr.org](http://www.ijpr.org). Simply click on the "Contact Us" link and submit your question, suggestion, or comment.

### Programming

e-mail: [teel@sou.edu](mailto:teel@sou.edu)

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page ([www.npr.org/programs](http://www.npr.org/programs)). Also, many national programs aired on JPR have extensive sites which are linked on our website ([www.ijpr.org](http://www.ijpr.org)) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at [daily@jeffnet.org](mailto:daily@jeffnet.org)

### Marketing & Development

e-mail: [westhelle@sou.edu](mailto:westhelle@sou.edu)

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

### Membership / Signal Issues

e-mail: [whitcomb@sou.edu](mailto:whitcomb@sou.edu)

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

### Administration

e-mail: [christim@sou.edu](mailto:christim@sou.edu)

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

### Jefferson Monthly

e-mail: [hepburna@sou.edu](mailto:hepburna@sou.edu)

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## MONDAY-FRIDAY

5:00am-6:50am

### Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am

### JPR Morning News

Darcy Danielson brings you the latest regional news and weather.

7:00am-Noon

### First Concert

Classical music throughout the morning hosted by Don Matthews. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:30 am, *Featured Works* at 9:00, and *As It Was* at 9:30.

Noon-4:00pm

### Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes NPR News at 12:01pm, *As It Was* at 1:00pm, *Featured Works* at 2:00, and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

### All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm

### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

5:00pm-7:00pm

### All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

### State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Alison Young, Ward Jacobson, and Scott Blankenship.

## SATURDAYS

6:00am-8:00am

### Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

### First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am.

10:30am-2:00pm

### Lyric Opera of Chicago

2:00pm-3:00pm

### From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

### Played In Oregon

Host Robert McBride showcases some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm

### All Things Considered

The latest international and national news from NPR.

5:00pm-7:00pm

### On With The Show

The best of musical theatre from London's West End to Broadway, hosted by Herman Edel.

7:00pm-2:00am

### State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Bob Christiansen and Scott Blankenship.

## SUNDAYS

6:00am-9:00am

### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

### Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

### Saint Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

### Siskiyou Music Hall

Classical music for your Sunday, with Mindy Ratner.

2:00pm-3:00pm

### Indianapolis On The Air

3:00pm-4:00pm

### CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

### All Things Considered

The latest news from NPR.

5:00pm-7:00pm

### To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

### State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Bob Christiansen and Scott Blankenship.



\* indicates July birthday

(OCMF) indicates Oregon Coast Music Festival

## First Concert

- July 2 M Gluck\*: Selections from *Don Juan*
- July 3 T Philippe Gaubert\*: Three aquarelles for flute, cello and piano
- July 4 W Robert Russell Bennett: Suite of Old American Dances
- July 5 T Paul Ben-Haim\*: Five Pieces for piano
- July 6 F JS Bach: Cello Suite No. 2 in D minor, BWV 1008
- July 9 M David Diamond\*: Suite from the ballet *Tom*
- July 10 T Wieniawski\*: Violin Concerto No. 2
- July 11 W Haydn: Piano Sonata in E flat
- July 12 T Anton Arensky\*: Suite No. 2, "Silhouettes"
- July 13 F Dvorak: Rhapsody, Op. 14
- Jul 16 M (OCMF) Grieg: Incidental Music to *Peer Gynt*
- Jul 17 T Handel: *Water Music*
- Jul 18 W (OCMF) Canteloube: 3 Songs from the Auvergne
- Jul 19 T Mozart: Piano Sonata in D, K. 284; "Dürnitz"
- Jul 20 F (OCMF) Tchaikovsky: Capriccio Italien
- Jul 23 M Franz Berwald\*: Piano Trio No. 3
- Jul 24 T Adolphe Adam\*: Grand pas de deux & Finale from *Giselle*
- Jul 25 W Alfredo Casella\*: Partita for piano and orchestra
- Jul 26 T Wagner: Prelude and 'Good Friday Spell' from *Parsifal*
- Jul 27 F Granados\*: Valses poéticos
- Jul 30 M Marais: Suite in D
- Jul 31 T Beethoven: String Quartet in C minor, Op. 18, No. 4

## Siskiyou Music Hall

- July 2 M Schubert: Piano Sonata in G, D. 894
- July 3 T Goldmark: Violin Concerto, Op. 28
- July 4 W Ferde Grofé: *Grand Canyon Suite*
- July 5 T Vitezslav Novak: *Slovak Suite*
- July 6 F Arthur Foote: Piano Trio No. 1 in C minor, Op. 5
- July 9 M Respighi\*: Metamorphoseon Modi XII
- July 10 T Ravel: *Miroirs*
- July 11 W Theodor Kullak: Piano Concerto in C minor, Op. 55
- July 12 T Borodin: String Quartet No. 1 in A
- July 13 F Dussek: Sinfonia in E flat
- July 16 M (OCMF) Debussy: *La Mer*
- July 17 T Hovhanness: Symphony No. 6, Op. 173 "Celestial Gate"
- July 18 W (OCMF) Tchaikovsky: Suite No. 4 in G, Op. 61, "Mozartiana"
- July 19 T Rosetti: Concerto for Clarinet & Orch.
- July 20 F (OCMF) Mahler: Symphony No. 4 in G
- July 23 M Franz Berwald\*: Symphony No. 1 in G minor
- July 24 T Henri Herz: Piano Concerto No. 3 in D minor
- July 25 W Debussy: Préludes, Livre II
- July 26 T Field\*: Piano Concerto No. 6 in C
- July 27 F Dohnany\*: Sonata in B flat minor for Cello and Piano
- July 30 M Mendelssohn: Symphony No. 3, "Scottish"
- July 31 T Peder Gram: Symphony No. 1, Op. 12

## Metropolitan Opera: National Council Winners Concert

July 7 • This year's concert took place on Sunday, April 1, 2007 and featured the 11 finalists in the Metropolitan Opera's 2006-07 National Council Auditions. Each finalist performed two arias with the Metropolitan Opera Orchestra conducted by Maestro Marco Armiliato. The concert also featured performances from two National Council alumni, soprano Alexandra Deshorties and baritone Mark Delevan. The Master of Ceremonies for the concert was Stephanie Blythe, a former winner of the National Council Auditions.



Soprano Alexandra Deshorties

## JPR Saturday Morning Opera with Don Matthews

July 14 • *Béatrice et Bénédict* by Hector Berlioz  
Janet Baker, Robert Tear, Christiane Eda-Pierre, Helen Watts, Thomas Allen, Jules Bastin, Robert Lloyd, Richard Van Allan John Aldis Choir, London Symphony Orchestra, Sir Colin Davis, conductor.

July 21 • *Parisina* by Pietro Mascagni  
Denia Mazzola, Vitali Taraschenko, Tea Demurishvili, Vladimir Vaneev, Laura Brioli, Valery Ivanov, Orchestre Philharmonique de Montpellier Languedoc-Roussillon, Choeur de la radio lettone, Enrique Diemecke, conductor.

## July 28 • Der Fliegende Holländer

by Richard Wagner  
Hermann Uhde, Astrid Varnay, Ludwig Weber, Rudolf Lustig, Josef Traxel, Elisabeth Schärtel, Bayreuth Festival Orchestra and Chorus, Joseph Keilberth, conductor.

## From The Top

### July 7 • Jordan Hall, Boston

This week's show features a mentoring session for a young composer by noted American composer Libby Larsen. Also, a young pianist knocks the socks off Rachmaninoff.

### July 14 • Eisman Center for Performing Arts, Richardson, TX

This week's program features the 80-member Children's Chorus of Greater Dallas, a young violinist performing "Variations on a Theme by Corelli" by Giuseppe Tartini, and a teenage cellist performing from a cello concerto by Victor Herbert.

### July 21 • Lila Cockeral Theatre, San Antonio

Violin virtuoso Mark O'Connor is the special guest on an all-Texas show recorded at the Texas Music Educators' Conference.



### July 28 • Cincinnati Music Hall, Cincinnati

This week's show comes from the famed Music Hall in Cincinnati with a program featuring young musicians from the musical hotbed known as Kentuckiana (a.k.a. Greater Cincinnati).

Mark O'Connor

## Volunteer From p. 18

times an evening at Second City. And, the radio was always on during the drive, which made it all seem linked to me - public radio and the arts.

It is no wonder that, despite all the other things that have passed from childhood, public radio has sustained in my life. I am a longtime listener and volunteer at JPR. During my business years with Primavera Restaurant, I made certain that I gave what I could in support, program underwriting and delicious food during the fund drives. Later, I volunteered on the phone banks during the drives, loving to use my professional voice that I had given up with my business!

Three months ago, I was offered a temporary position co-managing the front desk at JPR. I was reluctant at first because I thought that I was straying too far from my chosen profession, until one morning, while on the phone with a

woman who needed my help in identifying a piece of music she had just heard on *Open Air*, I realized that "listener service" is really synonymous with "customer service," and I settled into the job!

I am able to treat the listener who is distressed over an impaired radio signal in much the same way I would treat an anxious diner who fears a late theatre arrival, with graciousness and understanding and a satisfying answer. Recently, I was speaking to a listener who had called in with a comment (read *complaint*) about a recent mispronunciation on the air, and I told her the story (often told in my family over the years) about the day the WFMT volunteer announcer introduced Studs Terkle as "Studs Trickle." How could my caller not laugh at this?! And then, be satisfied!

And, I can't help but consider that maybe, just maybe, I'll go ahead and keep this day job! And, if you run into me, ask me to tell you the rest of the story about my father, Leadbelly and the velvet smoking jacket.





A "Heart Healthy" recipe  
from

## Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living. If you have a health question for Dr. Paster, call 1-800-462-7413. [www.zorbapaster.org](http://www.zorbapaster.org)

## APPLE CURRY CHICKEN

(Makes 4 servings)

1 1/4 Pounds Chicken breasts, skinless and boneless  
3 Tbs Flour  
1 Tbs Olive oil  
1 Onion, peeled and chopped  
1 Tbs Water  
1 Apple, peeled, cored and chopped  
1 cup Fat-free chicken broth  
1/2 tsp Salt  
1/4 tsp Curry powder  
1/8 tsp Ground ginger  
1/8 tsp Ground turmeric  
1/8 tsp Ground black pepper  
1/3 cup Raisins

Preheat oven to 350°F.

Rinse chicken breasts, pat dry and roll in flour. Heat oil in a large skillet over medium-high heat. Add chicken and brown on both sides, about 4 minutes total. Set aside in a baking dish. In the same skillet over medium heat, cook onion in water for 5 minutes; add apple and cook 1 minute longer. Spoon over reserved chicken.

In a small bowl combine chicken broth, salt, curry, ginger, turmeric and pepper. Pour over chicken and bake, covered, 40 minutes. Add raisins and cook 5 more minutes, until chicken is done. Serve hot.

### Nutrition Facts

Serving size: 1 serving. Percent daily values based on a 2000 calorie diet. Nutrition information calculated from recipe ingredients.

### Amount Per Serving

Calories 180.86  
Calories From Fat (21%) 37.42  
Calories From Protein (27%) 49.43  
Calories From Carbs (52%) 94.01

Total Fat 4.24g 7% · Saturated Fat 0.65g 3%  
Monounsaturated Fat 2.66g · Polyunsaturated Fat 0.54g  
Trans Fatty Acids 0.01g  
Cholesterol 25.69mg 9%  
Sodium 445.42mg 19%  
Potassium 329.20mg 9%  
Carbohydrates 25.29g 8%  
Dietary Fiber 2.49g 10%  
Sugar 14.51g

## PROGRAM GUIDE

# Rhythm & News Service

KSMF 89.1 FM  
ASHLAND  
CAVE JCT. 90.9 FM  
GRANTS PASS 97.7 FM

KSBA 88.5 FM  
COOS BAY  
PORT ORFORD 89.3 FM  
ROSEBURG 91.9 FM

KSKF 90.9 FM  
KLAMATH FALLS  
CALLAHAN/  
FORT JONES 89.1 FM

KNCA 89.7 FM  
BURNIEY/REDDING

KNSQ 88.1 FM  
MT. SHASTA  
YREKA 89.3 FM

LISTEN ONLINE AT [www.ijpr.org](http://www.ijpr.org)

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

## MONDAY-FRIDAY

5:00am-9:00am  
**Morning Edition**

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50 with Darcy Danielson.

## NORTHERN CALIFORNIA ONLY:

7:50am  
**California Report**

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

9:00am-3:00pm  
**Open Air**

An eclectic blend of the best singer/songwriters, jazz, blues, world music and more, exploring the close connections between wildly different styles in an upbeat and spontaneous way. Hosted by Eric Alan and Eric Teel.

3:00pm-5:30pm  
**All Things Considered**

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm  
**The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

6:00pm-8:00pm  
**The World Café**

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm  
**Echoes**

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am  
**Late Night Jazz with Bob Parlocha**

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

## SATURDAYS

6:00am-10:00am  
**Weekend Edition**

The latest national and international news from NPR.

10:00am-11:00am  
**Living on Earth**

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

11:00-Noon  
**Car Talk**

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm  
**E-Town**

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-achievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm  
**West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm  
**AfroPop Worldwide**

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm  
**The World Beat Show**

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm  
**All Things Considered**

The latest national and international news from NPR.

6:00pm-8:00pm  
**American Rhythm**

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm  
**The Grateful Dead Hour**

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm  
**The Retro Lounge**

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00pm-2:00am  
**The Blues Show**

Four hours of Blues from the JPR library hosted by Paul Howell and Derral Campbell.

## SUNDAYS

6:00am-9:00am  
**Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy".



# Rhythm & News Highlights

9:00am–10:00am

## Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am–2:00pm

## Jazz Sunday

Host Steve Davidson explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm

## Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm–4:00pm

## Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm

## New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm

## All Things Considered

The latest national and international news from NPR.

6:00pm–9:00pm

## The Folk Show

Keri Green, Cindy DeGroft, and Karen Wennlund bring you the best in contemporary folk music.

9:00pm–10:00pm

## The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm

## Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am

## Late Night Jazz with Bob Parlocha

## Marian McPartland's Piano Jazz

### July 1 • Julian Waterfall Pollack

*Piano Jazz* introduces yet another amazing young jazz pianist who's bursting onto the scene. Julian Waterfall Pollack is just barely out of high school, but he's already exciting fans and fellow musicians in the San Francisco Bay area with his virtuosic technique, exciting compositions, and an imaginative approach to jazz. He performs his own "Valleria" before joining McPartland on "All of You."

### July 8 • Hickory House Trio

In the 1950s, New York's 52nd Street was a jazz mecca. The Hickory House was one of the clubs there known for its sizzling steaks and a swinging jazz trio led by a young female pianist with a British accent and a God-given touch. Marian McPartland, along with bassist Joe Morello and drummer Bill Crow, held court at the Hickory House for almost 10 years. The trio reunited in 1990 for this special *Piano Jazz*.

### July 15 • Pat Metheny

Guitarist Pat Metheny is one of the brightest stars in the jazz firmament. The ever-evolving Grammy-winning artist is constantly experimenting with new technology, honing his improvisational skills and refining his unique style. On this *Piano Jazz*, the Pat Metheny Trio, which includes bassist Christian McBride and drummer Antonio Sanchez, performs exclusive versions of Metheny classics "Go Get It" and "Bright Size Life."

### July 22 • Jack DeJohnette

Jack DeJohnette is one of the most original, inventive and important drummers in recent jazz history. He's provided rhythm for the likes of John Coltrane, Miles Davis, and Keith Jarrett among others. On this *Piano Jazz* from 1993, DeJohnette talks about the real "Freddie the Freeloader," before joining McPartland and bassist Christian McBride for a jam on the McPartland original "Ambiance."



Jack DeJohnette



Jazz pianist Julian Waterfall Pollack joins Marian McPartland on the July 1st edition of *Piano Jazz*.

### July 29 • Bud Shank

Alto saxophonist Bud Shank is a west coast jazz institution. His cool, swinging sound is instantly recognizable among jazz enthusiasts. A veteran jazzman, Shank has pursued a number of musical avenues, from Latin jazz to orchestral concerts, from chamber jazz to multimedia events. Bassist Martin Wind and drummer Tim Horner back Shank and McPartland on "Lover Man" and "My Romance."

## The Thistle & Shamrock

### July 1 • Thistlepod

This week's show features new releases from some of the most influential names in Celtic music that have been excerpted on *Thistlepod*, *Thistle & Shamrock's* free podcast.

### July 8 • The World of Celtic Music

Paul Mounsey, Baka Beyond, and Eileen Ivers join others in combining Celtic rhythms, instruments, and voices with world music flavors.

### July 15 • Andy Irvine

Multi-instrumentalist, singer-songwriter Andy Irvine is one of the most well-traveled troubadours of Irish music. With many influential recordings along the way, his journey leads us from the '70s band Planxty to the Patrick Street lineup of present.

### July 22 • Celtic Piano

Antoni O' Breskey, Micheál Ó Súilleabháin, and Tríona Ní Dhomhnaill headline this hour of Celtic piano music.

### July 29 • New Voices

Discover new Celtic voices of the airwaves and the bright sounds of the next generation's traditional instrumentalists.

## New Dimensions

### July 1 • Redefining Strength with Anne Firth Murray

Leading and managing positive change requires a new definition of strength.

### July 8 • Spiritual Teachers: From Distillusionment to Enlightenment with John Kain

Kain offers a balanced understanding of the risks and benefits of aligning ourselves with a spiritual master.

### July 15 • The Male Change of Life: It's no Joke with Jed Diamond

Explores a pattern of physical, behavioral and emotional disorders in men, which might be hormonally related.




Jed Diamond

### July 22 • The High Road to Love and Light with Sandra Ingerman

How to identify toxic thoughts, transmute negative energy, and shield yourself from harmful influences others might project on you.

### July 29 • Orgasm, Time and Human Evolution with Leonard Shlain


New theories about many of the mysteries of human culture, from the genesis of patriarchy and misogyny to the role of female sexuality in human evolution.



**"The Gourmet Oldies Show"**

An eclectic, in-depth retrospective of vintage American music, produced and hosted by Craig Faulkner.

Saturday evenings 6–8:00pm





# News & Information Service

**KJSK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

**KSYC AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

**KNHM 91.5 FM**  
BAYSIDE

**KJPR AM 1330**  
REDDING

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## MONDAY-FRIDAY

5:00am-7:00am

### BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

### The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-11:00am

### The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

11:00am-1:00pm

### Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

### To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

### The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

### Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**

3:00pm-4:00pm

### News & Notes

A news program, which highlights social, political and cultural issues, hosted by Emmy Award-winning journalist Ed Gordon.

4:00pm-5:00pm

### Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

5:00pm-6:00pm

### On Point

Host Tom Ashbrook combines his journalistic instincts with a listener's openness and curiosity - focusing on the relevant topics and deconstructing issues along with the audience.

6:00pm-7:00pm

### Fresh Air with Terry Gross

Repeat of 3pm broadcast.

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**

6:00pm-7:00pm

### News & Notes

Repeat of 3pm broadcast.

7:00pm-8:00pm

### As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

### The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-8:00am

### BBC World Service

## SATURDAYS

5:00am-8:00am

### BBC World Service

8:00am-9:00am

### Marketplace Money

Tess Vigeland hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am

### Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

### West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

### Whad'Ya Know with Michael Feldman

*Whad'Ya Know* is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

### This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

### A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

### Selected Shorts

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

6:00pm-7:00pm

### Fresh Air Weekend

7:00pm-8:00pm

### New Dimensions

8:00pm-8:00am

### BBC World Service

## SUNDAYS

5:00am-8:00am

### BBC World Service

8:00am-10:00am

### To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

### On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm

### Marketplace Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

### A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

### This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm

### Studio 360

Repeat of Saturday's broadcast.

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**

3:00pm-4:00pm

### Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.



4:00pm-5:00pm

### Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

### Documentary Hour

Selected documentary episodes and series from a diverse range of producers.

6:00pm-7:00pm

### People's Pharmacy

7:00pm-8:00pm

### The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-8:00am

### BBC World Service

## Almanac *From p.5*

from their youth that now made sense to him in terms of his brother's actions and reactions. I cringed when he blubbered, "We used to tease him that he acted like a girl. I'm so ashamed!"

After 2 hours on the phone with my student, I called B and told him the good news, then instant messaged my student to call his brother. A few hours later, B called me, clearly relieved and elated.

When I finished the conversation with B, I sat in my house for hours, overwhelmed with emotion and exhaustion, yet unwilling to relax for fear of losing the sacred enormity of the moment

Later that evening, in relating the story to my favorite cousin, she exclaimed, "Susan, you've performed a real mitzvah!"

A mitzvah, I thought to myself. I grew up using this Yiddish word, understanding the meaning as "good and virtuous deed." Just for the heck of it, I looked up mitzvah in my Yiddish dictionary. "Divine commandment. Meritorious act that expresses God's will," the definition explained.

That's exactly how it felt—like an act set in motion by the human connection between me and these two brothers, but predicated by a destiny beyond our understanding. ■

A Rogue Valley resident since 1983, Susan Landfield has worked in health care, international development, and education. She recently returned to Ashland after teaching international relations for over four years at an American university in Thailand.

## Program Producer Directory

### NATIONAL PUBLIC RADIO

635 Massachusetts Ave. NW  
Washington DC 20001  
Audience Services:  
(202) 513-3232  
Tapes and Transcripts:  
Toll-free Number:  
877-NPR TEXT  
(877-677-8398)  
[www.npr.org/](http://www.npr.org/)

ALL THINGS CONSIDERED  
1-877-677-8398  
[www.npr.org/programs/atc/](http://www.npr.org/programs/atc/)

CAR TALK  
1-888-CAR-TALK  
[cartalk.cars.com/](http://cartalk.cars.com/)

DIANE REHM SHOW  
Call-in line: 1-800-433-8850  
[drehm@wamu.org](mailto:drehm@wamu.org)  
[www.wamu.org/rehm.html](http://www.wamu.org/rehm.html)

FRESH AIR  
Tapes, transcripts 1-877-213-7374  
[freshair@whyy.org](mailto:freshair@whyy.org)  
[whyy.org/freshair/](http://whyy.org/freshair/)

FROM THE TOP  
[fttradio@aol.com](mailto:fttradio@aol.com)  
[www.fromthetop.net/](http://www.fromthetop.net/)

MARIAN McPARTLAND'S  
PIANO JAZZ  
(803) 737-3412  
[pj@scetv.org](mailto:pj@scetv.org)  
[www.scetv.org/pj/](http://www.scetv.org/pj/)

MORNING EDITION  
Listener line: (202) 842-5044  
[www.npr.org/programs/morning](http://www.npr.org/programs/morning)

NEWS AND NOTES  
WITH FARAI CHIDEYA  
[www.npr.org/programs/newsnotes](http://www.npr.org/programs/newsnotes)

ON THE MEDIA  
[onthemediawny.com](mailto:onthemediawny.com)  
[www.wnyc.org/onthemediawny.com/](http://www.wnyc.org/onthemediawny.com/)

ON POINT  
[onpoint@wbur.org](mailto:onpoint@wbur.org)  
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TALK OF THE NATION  
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# The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. *The Jefferson Exchange* welcomes listener phone calls at **552-6782** in the Medford/Ashland area and at **1-800-838-3760** elsewhere. Join Jeff Golden and an array of fascinating guests on *The Jefferson Exchange* - weekdays from 8am to 11am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, AM1300 in Mendocino, KNHM 91.5FM in Bayside/Eureka, and KJPR AM1300 in Shasta County. For the guest schedule see our web site at [www.jeffexchange.org](http://www.jeffexchange.org).

[www.jeffexchange.org](http://www.jeffexchange.org)



## Recordings

Eric Teel

### Modern Methods of Musical Discovery

It used to be not too long ago that radio was the home for new music. The disc jockeys of old would spin the hot new single, frenetic teenagers would gather in groups to listen, and success (or failure) of an artist was born. It was a fairly simple system: new songs in, old songs out once their star had faded. Somehow that process has changed over time. Seems nowadays, many radio stations are quite reluctant to be the one to take the risk of a new "untested" song. Instead, playlists are increasingly stagnant and predictable. My history in commercial radio was admittedly short-lived; I spent just enough time to see how the system functioned, or rather, didn't function. Rarely was anyone listening to any new music. Never did I hear a conversation about why a particular song was or wasn't worthy of airplay. Instead, we'd be given a compilation CD of songs that "fit our format" and had been chosen by "the industry" to be the next Wonder Bread™. Nothing that was going to change the world, but not terrible by any means.

From its inception, non-commercial radio has been swimming against the prevailing current of the media landscape, and music selection is just one example. Music at JPR has always been treated as a precious treat; as if each new package contained an exotic delicacy - one voracious music host has been more than happy to consume. It is through their time and energy that not good, but great songs and artists have been discovered. Often, the music arrived with no particular fanfare or advertising budget. And many times the artist that produced the songs faded from even our attuned eyes and ears, leaving behind a cherished snapshot of musical history.


It would seem that technology has created a new model for discovery of music. Now more than ever, self-discovery is within the reach of millions of people, young and old, through the internet. Have a penchant for Rachmaninoff played on the musical saw? It's out there. Disco hits done bossa nova

style? Search hard enough and you can find that, too. Heck, a seasoned hunter may bag every single song Phoebe played on the tiny Central Perk stage in the TV show "Friends." Technology has made it possible for people to explore music more easily on their own. Does it? I'm not convinced of that.

A question I often ask people these days is "Where do you hear new music?" I am particularly interested in the answers of the under-25 set, since they will be the next generation (hopefully) of public radio listeners. To stay healthy and musically relevant, JPR needs to continue to evolve and adapt to changing tastes and interests, and learning where and how people are exposed to new music is a vital step in the process. The answers I get are puzzling. Rarely do I hear "On JPR" despite our heavy inclusion of new songs and artists. Most commonly, the response is "um, usually I get stuff from my friends." When pressed for details of where the friend finds the new music, shrugs and "dunnos" follow. Another common answer is "Oh, I find stuff on the web." The frequency now with which artists careers are built or launched via forums other than radio is fascinating. A well-positioned song on a movie soundtrack is nothing new, but poignant moments in popular TV programs now often seem to feature a new song from an up and coming artist. Sly advertising agencies hand-pick quirky and interesting songs as the soundtrack to their new campaigns, and when they pick a winner, websites go wild with people trying to track down the artist behind the tune. Is this really self-exploration of new music or simply a new way of generating interest for the songs and artists the industry wants to see succeed? That's a question I doubt I'll ever be able to answer, except with a healthy dose of cynicism.

At JPR, our method of musical discovery continues to be driven first and foremost by love and passion for the art (ours and yours, by the way), by some degree of skill and expe-



rience, and rarely does industry buzz have a place in the process. Sure, a sparkling review or glowing endorsement may cause us to give something a little extra attention during the audition phase, but in the end, the music needs to stand on its own. When it doesn't, we pass. As we look to the future, one of our challenges now is to keep our message in front of a new generation of potential listeners. New music does get played on the radio, risks are taken, and maybe, just maybe the next song you hear on JPR will be the one that lasts a lifetime. Thanks for listening. 


Eric Teel is JPR program director and host of *Open Air*.

## Focus *From p. 18*

and radio host, working with America's leading ensembles. While hosting *Saint Paul Sunday*, Bill served as music director of the Kansas City Symphony and maintained an active composing career.

Replacing *Saint Paul Sunday* on JPR's *Classics & News Schedule* is *Sunday Baroque*. *Sunday Baroque* features Baroque and early music written before 1750. Composers such as Bach, Vivaldi, and Handel were the cornerstones of this era, with favorites including The Water Music, Royal Fireworks Music, and the Brandenburg Concertos. In the past several years, there has been a resurgence of interest in this early music, with many young, innovative performers and ensembles hitting the scene with their own interpretations of the repertoire. *Sunday Baroque* celebrates the current wealth of recorded music with great performances by yesterday's and today's best performers. The creator and host of *Sunday Baroque*, Suzanne Bona has been a classical music broadcaster since 1987. She's also a professional classically trained flutist, and an avid radio aficionado enjoying life sans TV.

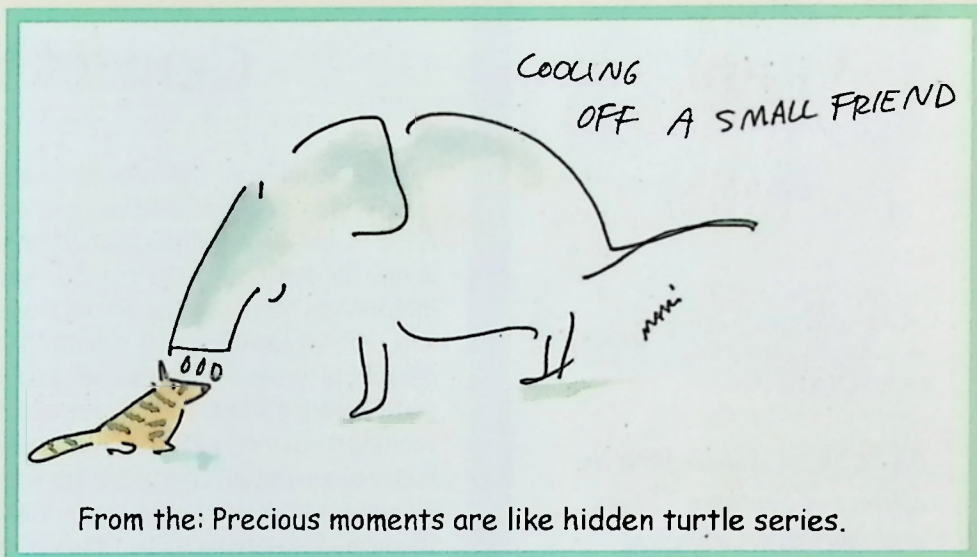
### JPR Saturday Morning Opera

The new season of JPR Saturday Morning Opera begins with *Béatrice et Bénédict*, Hector Berlioz's take on Shakespeare's "Much Ado About Nothing." Other highlights of the season include re-mastered recording of *Der Fliegende Holländer* from the Bayreuth Festival performed in August of 1955 and the 'Three' Queens of Donizetti as performed by Beverly Sills. Join host Don Matthews Saturday mornings at 10:30. 



# Little Victories

Mari Gayatri Stein



This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has appeared in over 30 books, and she has taught yoga and meditation for many years. To order art and cards of the published work in the *Jefferson Monthly* and Mari's other work, call 541.770.6035 or visit [www.marigayatri.com](http://www.marigayatri.com)

*Eleventh Annual*

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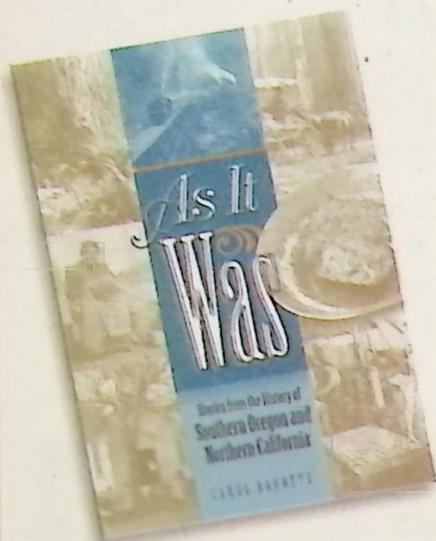
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BY CAROL BARRETT

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# Theater and the Arts

Molly Tinsley

## Gem of the Bowmer

At first glance, the set for August Wilson's *Gem of the Ocean*, onstage at the Oregon Shakespeare Festival, seems to replicate a turn-of-the-century interior, anchored by the iconic kitchen sink, not to mention a well-equipped stove capable of producing cornbread, biscuits, and boiled pig's feet. Then you notice the vaulting two-story walls and the vertical buttresses, more suited to a cathedral than domestic realism. It's as if designer William Bloodgood is warning us that the very old woman who inhabits this space, Aunt Ester, is both grounded in the everyday world and way beyond it. Every element of Tim Bond's magnificent production will heighten that mysterious tension.

Aunt Ester's home is in fact a sanctuary in the midst of the African-American Hill District of Pittsburgh where the action of *Gem* takes place. Her caretaker Eli opens the front door with the greeting, "This is a peaceful house," less statement than plea. For beyond the buttressed walls, bad things happen, often under the aegis of the Law. While Aunt Ester fosters peace and redemption, the Law sparks violence and punishment.

*Gem of the Ocean* is a large play, the way *King Lear* is large: expansive in structure and poetic in texture, it weaves a thick web of human relationships—women and men, parents and children, sisters and brothers, mentors and disciples—and probes the extremes of the human condition, from its bodily vulnerability to its enduring spirit. If *Gem* ends by invoking light rather than the darkness of *Lear*, it's through the power of the amazing woman at its center. There is no logical explanation for Ester's magnanimity. Having survived the Middle Passage, she insists on remembering its horrors, converting them imaginatively to a marvelous "city of bones." When she carries

others to this paradoxical place, they emerge with their souls cleansed.

Not that Ester is a model of saintly compassion. She is stern, and set in her ways, and even when her actions are nurturing and her touch gentle, her demeanor is impassive. She has seen it all, experienced the worst, yet managed to keep her heart alive. Greta Oglesby captures fully her contradictions—her movements convey both physical deterioration and absolute self-assurance; her voice can slide from cranky to sonorous, from speech to perfectly pitched song.

Wilson doubles the role of protagonist in *Gem*. The action appears to center on young Citizen Barlow (Kevin Kenerly), who bursts into Aunt Ester's house burdened with the guilt of having effectively killed a man.

The aging, itinerant Solly (G. Valmont Thomas) shows up around the same time, however, and though his livelihood now depends on selling composted dog excrement, his past heroism is inarguable: as a link in the Underground Railway, he saved 62 people. Nor is he finished with heroic action: while Citizen's mission is his own salvation, Solly's is his sister's. He's preparing to return to the Hell of Alabama in order to help her escape. While Citizen labors to build a wall to shield Ester's property from the world outside, Solly's task is to report on that violent world, passing on useful knowledge to the younger man. Crucial to the hero, for example, is the realization that you can bleed without dying—"life's got a lot of comeback."

Solly and Ester, then, become Citizen's guides through the ritual at heart of the play, the spiritual journey to the City of Bones. In a scene that epitomizes the awesome potential of theatre, the cathedral-sanctuary becomes the hold of a slave ship and then the ocean floor, where Citizen

*Gem of the Ocean* is a large play, the way *King Lear* is large: expansive in structure and poetic in texture, it weaves a thick web of human relationships...



encounters the man he betrayed and asks for absolution.

Citizen is allowed to pay for his crime Aunt Ester's way, inside the house. Solly must return to the "big world out there," which needs serious changing: he sets fire to the steel mill that has been exploiting and oppressing his people. For his crime, he is pursued and shot by a deputy of the Law. In the end, he bleeds to death. Citizen literally takes up Solly's mantle and leaves the house for Alabama, to rescue Solly's sister.

Citizen's is an inner journey, and Kenerly explores it fully. He seems physically to shrink to a small, defenseless, quaking kid in his first encounter with the Law. He becomes the victim of slavery, tortured to the edge of endurance, and finally the resolute realist, ready to take on a hostile world. Thomas's Solly holds steady as the mature hero, a complex, charismatic presence, hanging onto humor and wit, in the face of a history of horror.

The antagonist to the two men is Caesar, the African-American deputy who has bought into the travesty the white man calls "the rule of Law." Played with a frantic but willful blindness by Derrick Lee Weeden, he pronounces the platitudes that support the racist status quo in awkward spurts as though they were a foreign tongue. He rationalizes his corruption as the only way to survive, and acts the bad brother, foil to Solly's good, when he tries to badger his sister into taking his side. Caesar invokes the value of family when he means he needs an accomplice in crime. Caesar has confused strength with possession of a gun.

While Aunt Ester, Solly, and Citizen affirm the possibility that goodness inheres in human nature along with a drive toward health, there is Caesar, brutal and resolutely dishonest, living the mistake Aunt Ester warned Citizen against: taking himself as the center of his life. All too familiar, Caesar reminds us that although this play is set a century ago about an African-American neighborhood in Pittsburgh, Wilson wrote it in 2003 for all humankind. ■

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Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

# Poetry

Quinton Hallet & Cecelia Hagen

## Rings

by Quinton Hallett

Making salal jam  
and the pot sends hot needles

to prick my wrist.  
In another room,

your pen and knitting  
silent for good, tuck

into the open mouth of a bag by your chair.  
Cotton purls the quiet

and two rings: a tiger-eye and a puzzle knot  
hold your hands still after so much work.

My berries and sugar thicken. I calm  
the bubbles, ladle jam into jars, tighten the lids

and put this dark purple  
away for the winter.

## The Recurring Theme of Fruit

by Cecelia Hagen

Why not, there we were  
in the neglected orchard, sneaking peaches  
late in the season, heavy fruit everywhere.

With three flats of blackberries  
in the backseat, being among trees  
was cool relief, soft fruit soothing  
fingers stained and pricked  
by a thousand sharp encounters.

The long grass under our feet had bent,  
given up, lying down as it yellowed,  
forming a straw bed for what would fall.

I carried around the sadness  
of her departure—a mother's tale—  
she was unfledged, longing to go  
to the place her real life would start.  
We picked under separate trees, strayed

apart and had to call out—Are you there?  
Where?—keeping our voices low,  
picturing a farmer unhappy to find us

looting what he'd left ungathered.  
We touched clear gel that oozed from bruises  
as wasps wafted in sleepy heat. We took  
deep bites, fuzz and flesh  
filling our mouths. I was at the end

of so much voluptuousness, seeing how taste  
turns into loss, how life strings its emptyings—  
everything stolen, everything sweet.

---

Quinton Hallett is the author of two chapbooks, *Quarry* and *Shiver* Quench Slake. She coordinates readings at the Springfield Public Library and poet-visits to Crow High School for the Oregon State Poetry Association's Eugene-Springfield chapter. In 2006, she had poems in the anthology *Dona Nobis Pacem* and was awarded a residency at Soapstone. She lives in Noti, Oregon.

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Cecelia Hagen was educated in Connecticut and at the University of Oregon, where she earned an MFA in poetry. In 2000, Portland's 26 Books Press published her chapbook, *Fringe Living*. Hagen has received writing awards from Oregon Literary Arts and the Associated Writing Programs, and residency fellowships from the MacDowell Colony, the Caldera Foundation, and Soapstone. Currently she teaches memoir writers and coordinates a monthly reading series for the Lane Literary Guild. Cecelia Hagen lives in Eugene.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,  
*Jefferson Monthly* poetry editors  
126 Church Street  
Ashland, OR 97520.

Please allow two to four weeks for reply.



# Artscene

## ROGUE VALLEY

### Theater

◆ The Oregon Shakespeare Festival presents a wide variety of productions in its 2007 season: William Shakespeare's *As You Like It* thru Oct. 28th, *The Tempest* thru Oct 6th, *The Taming of the Shrew* thru Oct. 7th, and *Romco and Juliet*, thru Oct. 5th; Tom Stoppard's *On The Razzle* thru Oct. 28th; and a world premiere adaptation by Libby Appel of Chekhov's *The Cherry Orchard* thru July 8th; *Tracy's Tiger*, a world premiere musical based on a novella by Wm. Saroyan, thru Oct. 28th; and August Wilson's *Gem of the Ocean* thru Oct 27th. Performances at 1:30 & 8 pm, backstage tours at 10 am, Tues-Sun. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. [www.osfashland.org](http://www.osfashland.org).

◆ Oregon Stage Works presents *The Compleat Works of Wllm Shkspr (abridged)* on July 15th-Sept. 8th. London's longest running comedy is a lively dash through the entire Shakespearean canon – funny, fast and irreverent. All preview tickets \$10. 8 pm and Sundays at 2 pm. \$17 Adults / \$10 Students. At 185 A Street, Ashland. (541) 482-2334 or [www.oregonstageworks.org](http://www.oregonstageworks.org).

◆ The Camelot Theater presents *The Spitfire Grill* thru July 22nd. A feisty parolee follows her dreams to a small town in Wisconsin where she finds work at Hannah's Spitfire Grill. Then, on July 27th-29th, the Camelot Summer Youth Conservatory presents *Once Upon a Mattress*. If you thought you knew the story of The Princess and The Pea, you may be in for a surprise! This production is the culmination of 4 weeks of classes in acting, singing and dancing by Camelot Youth Conservatory students. \$17 general/ \$15 seniors and students. Located at Talent Ave. & Main St, Talent. (541) 535-5250

◆ The Oregon Cabaret Theater presents *Smokey Joe's Café, The Songs of Leiber & Stoller* thru Sept. 2nd. This Grammy-winning revue has good-time energy with 40 rockin' pop songs from the 50's & 60's. It was the longest-running musical revue in Broadway history with 7 Tony nominations including Best Musical. Previews June 13th-14th. Thurs-Mon at 8 pm, Sun. brunch matinee at 1 pm.

Sun-Thurs: \$21/23; Fri-Sat.: \$25/27. Located at 1st and Hargadine Streets, Ashland. (541) 488-2902

### Music & Dance

◆ The Britt Festival offers musical performances throughout the month:

Robert Earl Keen / The Waybacks, July 1st, 7:30 p.m. \$38-23 & \$16 Children (0-12)

The Moody Blues, July 5th, 8 pm, \$46 & \$32 Children (0-12)

An Evening with Alison Krauss and Union Station featuring Jerry Douglas, July 6th, 7:30 pm. SOLD OUT

The Neville Brothers & Special Guest TBA, July 7th, 7:30 pm. \$48-32 & \$21 Children (0-12)

Ahmad Jamal / Regina Carter Quintet, July 8th, 7:30 pm. \$46-27 & \$19 Children (0-12)

Lyle Lovett and His Large Band / k.d. lang, July 18th, 7:00 pm, \$51 & \$38 Children (0-12)

The Temptations / The Four Tops, July 19th, 7:30 pm, \$41 & \$29 Children (0-12)

Cowboy Junkies / Joan Osborne July 20th, 7 pm, \$49-32 & \$21 Children (0-12)



The Pistol River Concert Association presents an *Evening in Spain* with classical guitarist, Joseph Thompson, on July 14.

Send announcements of arts-related events to:  
**Artscene, Jefferson Public Radio,**  
 1250 Siskiyou Blvd., Ashland, OR 97520  
 or to [paulchristensen@earthlink.net](mailto:paulchristensen@earthlink.net)

July 15 is the deadline  
 for the September issue.

For more information about arts events,  
 listen to JPR's Calendar of the Arts

Doobie Brothers & Special Guest TBA, July 21st, 7:30 pm, \$41 & \$29 Children (0-12)

Hootie and the Blowfish & Special Guest TBA, July 22nd, 7:30 pm, \$41 & \$29 Children (0-12)

The Bellydance Superstars, July 26th, 8 pm, \$35-22 & \$10 Children (0-12)

David Sanborn / Tower of Power, July 27th, 7 pm, \$31 & \$19 Children (0-12)

Riders In The Sky / Don Edwards, July 28th, 7:30 pm, \$22 & \$10 Children (0-12)

Arianna String Quartet, July 30th, SOU Music Recital Hall in Ashland, 8 pm, \$23 Reserved

The Britt Festivals Gardens and Amphitheater are located at the intersection of Fir and First Streets, Jacksonville. (800) 882-7488, (541) 773-6077 or visit [www.brittfest.org](http://www.brittfest.org)

◆ The Mobius presents Toubab Krewe with Jamie Janover opening, on July 11th. Blending Malian, American, and "Dirty South" influences into a genre all its own, Toubab Krewe "has set a new standard for fusions of rock 'n' roll and West African music," says Banning Eyre at Afropop Worldwide. Jamie Janover is recognized as a true innovator on the hammered dulcimer; he also plays drumset, multi-percussion, tabla, udu, bongos, congas, timbales and didjeridoo. 8 pm. The Mobius is located at 281 4th St., Ashland. (541) 488-8894. [www.theMobius.com](http://www.theMobius.com)

◆ Southern Oregon Repertory Singers present "Songs of Shakespeare" on July 16th. Plays and Sonnets read by guest artists, OSF actors, Robin Goodrin-Nordli and Michael Elich, old friend Jim Finnegan, and flautist Sherril Wood. Exciting new compositions by Martha Sullivan and the Rep Singers', composer-in-residence, Craig Kingsbury. Pre-concert lecture at 7:00 pm in the Bill Patton Gardens. 8 pm. \$15, \$5 students with ID. In the Elizabethan Theater of the Oregon Shakespeare Festival, Ashland. (541) 552-0900 or [www.repsingers.org](http://www.repsingers.org).

### Exhibition

◆ The 30-plus members of the Ashland Gallery Association host a First Friday Art Walk in downtown Ashland and the Historic Railroad District on July 6th. Refreshments, music and artist demonstrations are offered at many locations along the walk. 5-8 pm. For a



free gallery guide, call (541) 488-8430. [www.ashlandgalleries.com](http://www.ashlandgalleries.com)

♦ Grants Pass comes alive with music and art on the first Friday of each month, 6-9 pm. Shops, galleries and restaurants stay open displaying local art and musical talent. Downtown Grants Pass, H and 5th Streets, Grants Pass. (541) 787-0910

♦ The Grants Pass Museum of Art presents "Transformations: Artists Working with Fiber," an international juried contemporary quilt exhibit, thru July 20th. The museum is one of only three venues in the U.S. in which this Studio Art Quilt Associates show, displaying 29 artists' work, will be featured. Free. Tues-Sat, 12 noon - 4 pm and by appointment. Tours are encouraged. Museum is located at 229 SW "G" Street in Grants Pass. (541) 479-3290.

♦ AMBUS Contemporary Art presents "Unintended Consequences" thru July 14th. This show is Dianne Erickson's exercise in discovery when working with unfamiliar materials. Wood, plaster, linoleum, metal, plastic and photographs are used in this new work. Meet the Artist on June 15th, 5-8 pm. At 21 N. Bartlett St., Medford. 21 N. Bartlett in downtown Medford. (541) 245-3800 or [www.AmbusArt.com](http://www.AmbusArt.com)



Regional jazz favorites Ted Tafaro (left), Paula Siems (center) and Ron Hoopes (right) perform at the Mossbrae Music Festival on July 29th in Dunsmuir, California.

## NORTH CALIFORNIA

### Theater

♦ Riverfront Playhouse presents *Flowers for Algernon*, July 14th-Aug. 5th. 7:30 pm, matinees at 2 pm. \$17-11. Tickets at The Graphic Emporium and reservations by phone at (530) 241-4278. At 1620 East Cypress, Redding. (530) 222-4862.

### Music

♦ Mount Shasta Chamber of Commerce presents four days of festivities beginning on the morning of July 4th. A Street fair provides free live entertainment, including music of all persuasions, from rock and roll to classical and food booths offering everything from teriyaki to barbecued hamburgers. Vendors will offer a variety of handicrafts and art. A parade begins at noon with the theme, "Music of America." (530) 926-6004 ext. 202.

♦ The Pistol River Concert Association pres-



The Dirty Dozen Brass Band (above) with Marcia Ball performs on July 6th at The Riverbend Live! Concert Series in Winston, Oregon.

ents an evening in Spain with classical guitarist, Joseph Thompson, on July 14. 8 pm. Having played the first concert for the association in July, 1982 it seemed fitting to have Thompson help us mark this 25th Anniversary milestone. Along with trio members Grant Ruiz and Steve Berman, Joseph is active with the Jefferson Guitar Society in the Rogue Valley, dedicated to the enjoyment and appreciation of the classical guitar. 8 pm. \$15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

### Dance

♦ The Del Norte International Folkdancers welcomes adults who want to get moving every Tuesday evening, 6:30-9 pm. No experience or partner necessary; beginning dances from around the world will be taught and reviewed the first 45 minutes, with request dancing afterwards. At Del Norte Senior Center, 1755 Northcrest Drive, Crescent City. (707) 458-3132 or (707) 464-9690.

♦ Mendocino English Country Dance provides community dancing with live music on July 13. Music by "Take A Dance." All dances taught by a caller. No partner or special dress are required. Beginners are encouraged. 7 pm. At the Caspar Community Center, in downtown Caspar, CA. [www.larkcamp.com/ecd](http://www.larkcamp.com/ecd) (707) 964-4826

### Festival

♦ Dunsmuir Chamber Commerce presents the Mossbrae Music Festival on July 29th. The twelve piece Afrobeat orchestra, Albino! headlines the Festival. The festival also features nationally recognized acoustic blues guitarist David Jacobs-Strain and regional jazz favorites Ted Tafaro, Ron Hoopes and Paula Siems. Fine delicacies and beverages will be

served by Buddha Belly Kitchen. The event is a fund raiser for the Dunsmuir Chamber of Commerce and the Botanical Gardens, sponsored in part by Nestle Waters North America, Premier West Bank and Mercy Medical. Limited capacity. General admission seating will be available on the lawn. Bring a blanket or chairs - no coolers please. Car pooling is encouraged. \$15 in advance, \$20 at door. Tickets are available at The Dunsmuir Chamber of Commerce, Bog Bean Books in Redding and by phoning (530) 641-4099. [www.positiveproductions.net](http://www.positiveproductions.net).

## OREGON & REDWOOD COAST

### Music

♦ Little Theatre on the Bay presents "Little Ole Opry - Welcome Back to Opry," on July 7th. The season starts with high energy in the form of good-time, countrified music that includes the newest tunes and classics from Flatt and Scruggs and Johnny Horton Little On July 21st, "Little Ole Opry - Hot New Country," and on July 27th, "Little Ole Opry - '50s and '60s." 8 pm. At the Little Theatre on the Bay, 2100 Sherman Ave., North Bend (541) 756-4336

### Exhibition

♦ At the Coos Art Museum this month: The 14th Annual Maritime Exhibit on July 14th-Sept. 22nd. Annual juried exhibition of Maritime-themed art from artists around the country. Featured artist is American Society of Marine Artists' member Dutch Mostert, North Bend, Oregon.

"Over The River/Through The Woods," a group exhibit by 7 Northwest artists. Sculptures, photography, and paintings. Coos Art Museum, 235

CONTINUED ON PAGE 34



Anderson Avenue, Coos Bay. 541-267-3901

"VISION 2007," an annual art competition for high school students from Southern Oregon. The show includes 100 works of paintings, drawings, photography, sculpture and mixed media created by regional high school art students.

"Expressions West 2007," an annual contemporary painting competition juried by Boise Art Museum's Associate Curator of Contemporary Art. Recent paintings by emerging artists from 13 western United States.

Admission: \$5 adults, \$2 for seniors & students. Located at 235 Anderson in Coos Bay. (866) 526-4423. [www.coosart.org](http://www.coosart.org)

◆ The Humboldt Arts Council presents:

"Art Banks," on July 7th-Aug. 26th. The Art Banks Traveling Exhibition and Outreach Program began in 1966 to educate elementary school students about art. This exhibition highlights the work exhibited each spring in Humboldt County schools.

"Presence & Absence," on July 7th-Aug. 19th. The art of K.A. Sheehan focuses on endangered and extinct birds and animals.



Nationally recognized acoustic blues guitarist David Jacobs-Strain performs at the Mossbrae Music Festival on July 29th in Dunsuir, California.

Gallery Kits Available for this exhibition.

"Expressions in Handmade Paper," thru July 22nd. The Deckle Edge Group was founded fourteen years ago by four artists who were using handmade paper as a fine art medium.

"Day to Day" by Karen Doten, thru July 15th. Using encaustic with graphite on canvas,

Doten's series of paintings combine everyday occurrences with everyday visual experiences. At the Morris Graves Museum of Art, 636 F Street, Eureka. (707) 442-0278

The Grants Pass Museum of Art (left) presents "Transformations: Artists Working with Fiber," an international juried contemporary quilt exhibit, through July 20th.

## KLAMATH

### Music

◆ The Ross Ragland Theater presents two events this month:

On July 13th, Disney's "101 Dalmatians" and "Children's Letters to God". 7 pm. \$8

On July 26th, the Summer Community Musical "Beauty & the Beast", continues a summer tradition with the Fifth Annual Cascade Summer Concert Series. \$7-9. Musical concerts are offered on July 4th and August 22nd at Veteran's Park, and on July 20th and August 7th on The Green at the Running Y Ranch Resort. Free. Bring your lawn chairs or blankets and enjoy the show. Food and beverage vendors are on hand to serve picnic dinner. Musical guests to be announced. [www.rrrtheater.org](http://www.rrrtheater.org) for performance updates.

◆ Klamath Blues Society sponsors a blues jam every Thursday evening from 8 pm-midnight at King Falls Lounge in Klamath Falls. Blues performers and aficionados welcome. (541) 882-8695.

## UMPQUA

### Music

◆ The Riverbend Live! Concert Series offers a summer of entertainment:

on July 6th, with Marcia Ball and the Dirty Dozen Brass Band. This will be a high energy night of Mardi Gras festivities and music.

on July 13th, Asleep At The Wheel performs western swing music.

on July 27th, the cowboys are back. Red Steagall, 2006 Poet Laureate of Texas, is joined by Montana cowboy D. W. Groethe. Both are acclaimed ranch hands, songwriters, musicians and poets.

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# As It Was

Stories from the State of Jefferson

## Canyon Passage

Margaret LaPlante

The headlines screamed: "The Glorious Saga of Our Pioneer Oregon."

It was 1946 and Southern Oregon was all abuzz with the excitement of a movie premiere at the Esquire Theatre in downtown Medford.

This was not your ordinary Hollywood movie though; this movie had actually been filmed in Southern Oregon. The movie, "Canyon Passage," starred Dana Andrews, Susan Hayward, and Lloyd Bridges. It was produced by Walter Wagner. According to Wagner, "The grandeur of Southern Oregon could never be duplicated on a studio back lot." So in the fall of 1945 teams of Hollywood set builders arrived to recreate Jacksonville circa 1856. "Canyon Passage" was filmed in part at Crater Lake, Diamond Lake, and parts of the Upper Rogue. A few locals had small parts and others played extras in the movie. The Jackson County Posse loaned 80 of its horses and riders to the film production company.

The world premiere was held on July 13, 1946 in Portland, complete with the stars and movie producer. One week later the Craterian Theater in Medford had its own premiere. Even without the glamour and glitz of having the stars present, 18,000 people poured through the doors of the Craterian to see "Canyon Passage" in the first week.

Source: Miller, Bill. "A Passage From Hollywood." *Southern Oregon Heritage Today*. Feb. 2003 vol. 5 no. 2 pp. 4-5

## Canyonville Mail Plane Crash

Craig Stillwell

Flying airmail over Southern Oregon was risky.

Pilots of the Pacific Air Transport Company, following Highway 99, often ran into low-hanging clouds over the mountains. On the morning of October 2, 1928,

pilot Grant Donaldson, flying north from Medford in a Boeing-40-C biplane, encountered clouds over the mountains south of Canyonville.

He may have considered keeping high, hoping he didn't run out of fuel before finding a break in the clouds. He had a parachute, but he also had a passenger, who was "riding the mail" up front. So Donaldson flew low into Canyon Creek Canyon, at treetop level, keeping Highway 99 in sight, heading for the South Umpqua River Valley.

Near Pioneer Bridge the biplane crashed into Canyon Mountain.

Although badly burned and bleeding, Donaldson made it to the highway, where a passing motorist rushed him to Canyonville. While being treated and awaiting the ambulance from Roseburg, the pilot talked incoherently about the crash. Word soon came from the air company asking about the status of the passenger. Men were immediately sent to look for him, and after several hours, found him in the wreckage, burned beyond recognition.

Donaldson survived but quit flying. He retired from United Air Lines in 1969.

Source: Bartley, Ron. "The Canyonville Mail Plane Crash," *Pioneer Days in the South Umpqua Valley*, Vol. No. 25, (1992), pp. 18-22.

## Robber's Rock

Maryann Mason

Five miles southwest of Yreka, California, above the old Scott Valley Stage road paralleling the Fort Jones road, are some large slate rocks—the setting of Robber's Rock.

On April 13, 1897, Frank Hovey was driving the stage when a masked man with a pillowcase and a double-barreled shotgun stepped out from behind the twelve-by-ten-foot rock. The robber, who wanted only the "express box," escaped with one package.

That September, Frank Hovey's stage was robbed again. As he approached the rock, he was telling his passenger, Father Quinn, about the previous robbery when a man with full-length linen duster, a large

hat, and a sack over his head and neck stepped out and demanded "the box" containing \$50 in gold certificates. The robber was tracked to his home in Yreka and shot after he resisted arrest and killed one of the deputies.

The last holdup at Robber's Rock was in 1908, when two masked robbers stopped the stage carrying seven passengers. Since the stage was not carrying the scheduled gold shipment, the robbers escaped with only \$20 and two watches.

Thirty years later, the rock was blasted away to widen the curve in the road.

Source: Dowling, Eugene S. "Robber's Rock." *The Siskiyou Pioneer in Folklore, Fact, and Fiction*. Siskiyou County Historical Society, 1948.

JM

*As It Was* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series chief writer and script coordinator is Dr. Craig Stillwell a Ph. D. in History from the University of Notre Dame, now an instructor at Southern Oregon University. The team of writers includes published authors, university students and staff members from other historical societies in Southern Oregon and Northern California. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*; and during *The Jefferson Daily* on *Classics & News* and *Rhythm & News*.





# CLASSIFIED ADS

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**ROCKY POINT LAKE FRONT**, dock, canoes, paddle boats, sleeps 8-10. Studio also available. 33' sailboat, overnight stays, pontoon boat excursions. Pine Cone Lodge, 27635 Rocky Point Road, Klamath Falls, OR. 541-356-2378. JPR member rates.

**GALICE HOUSE LODGE**: Overlooking the Rogue River. Singles, Family Reunions, Retreats. Enjoy the river. Lodge open all year. Galice Lodge, PO Box 623, Merlin OR 97532 [www.galice.com](http://www.galice.com) 541-660-1109 or 541-476-3818

**AVOIDING FORECLOSURE**: 8.5 acres with lots of water & trees. Year-round creek with spawning salmon, House, Shop, Greenhouse, Well, electricity. One-half ownership as investment and

retreat: \$110,000. Full ownership \$300,000. Negotiable by owner. Al Karger, P.O. Box 14, Selma, OR 97538, 541-597-2253

**CHARMING OCEANFRONT COTTAGE**: Great beach, Crescent City. 2 bdrm. 1 bath. Fully furnished. Enjoy beach-combing, birding, whale-watching, fishing, kayaking, hiking, bicycling. By day, week. For 2: \$130/day and \$700/week call (707) 433-5477 or (707) 464-3210. [hawthorn@sonic.net](mailto:hawthorn@sonic.net): [www.sonomaconnection.com/pebblebeachhouse/](http://www.sonomaconnection.com/pebblebeachhouse/)

**ASHLAND: SMALL VINEYARD**, 1.73 acres, 3 Bedroom, 2 Bath, year-round Creek, \$689,000 MLS 2713887. **TALENT HOME**: Vaulted ceilings, like new \$309,000 MLS 2713577 Colleen Pyke, Broker, Real Estate Depot, (541) 621-2482 325 "A" Street, Ashland

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